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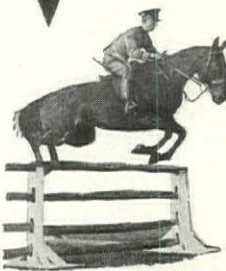
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125. "HARDY PLANTS." A well illustrated catalog of rock plants, lilies and bulbs, with cultural instructions. WAYSIDE GARDENS, 30 MENTOR AVE., MENTOR, OHIO.



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127. KORK-O-TAN. A booklet illustrating the Kork-O-Tan Rug Holder which prevents rugs from slipping, is offered with a sample strip. BEHR-MANNING CORP., DEPT. G., TROY, N. Y.

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130. "THE MODERN WAY TO CHOOSE YOUR SILVER." A portfolio of photographs of the various patterns of Treasure Solid Silver. ROGERS, LUNT & BOWLEN, GREENFIELD, MASSACHUSETTS.



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131. FRENCH LINE. Schedule of the transatlantic crossings made by the ships of this line. FRENCH LINE, 19 STATE ST., NEW YORK CITY.

132. "NEW ENGLAND." Detailed information on the various places in New England where you can spend your vacation. How to get there and what it will cost. NEW ENGLAND COUNCIL, STATLER BUILDING, BOSTON, MASS.

133. FRANCE. Brochure illustrating important and picturesque cities in France. RAILWAYS OF FRANCE, 1 EAST 57TH STREET, NEW YORK CITY.



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GENERALLY speaking, dogs are quite as much affected by hot weather as are human beings. Often, as a matter of fact, they seem to feel extreme heat more than people do and are badly exhausted by it. The fortunate part of the situation is that a change to cooler weather restores them quickly to normal in the majority of cases. Which is no reason, of course, for neglecting them in the meantime and by so doing be downright cruel.

It is doubtless a failure to realize these facts and their importance that causes many people to over-exercise their dogs in hot weather, with such possible results as running fits, vertigo and even permanent injury. There is just one safe rule to follow, and that is to exercise the dog only when he feels like it and to stop him on the first suggestion of over-heating. If he feels like just lying around, let him lie; the chances are that he knows better what is good for him than any human being could. In the case of long-coated breeds it is advisable even to confine them in as cool a place as possible during periods of extreme heat. The less exercise they get at such times

the better off they are likely to be.

BATHING AND CLEANLINESS

Most people think, quite naturally, that the only way to keep a dog clean, especially in summer, is to wash him frequently. The result is that once a week, or even more often, the bathtub receives a canine occupant whose chief ambition is to shake himself violently while wet and tear around the rooms as soon as the ordeal is over, thereby scattering every rug in the house and generally raising Cain. Why dogs should so object to being bathed is beyond me, unless they feel that a bath is an affront and an insult to their independence and the privilege of being a dog.

An occasional bath is necessary, of course, but there is no need of making it such a frequent occasion except in the case of the very exceptional animal. Much better will be a thorough daily grooming with a stiff brush and, in the case of the dense-coated breeds, perhaps a suitable comb. This will go far toward cleansing both hair and skin

(Continued on page 7)

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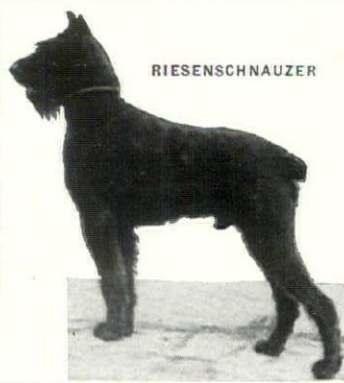
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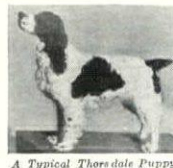


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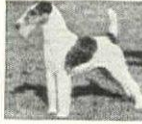
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and tend to promote the all-around health of the coat. Some dogs do not like it, but if care is taken to avoid unnecessary pulling and hauling even the conscientious objectors will generally end by enjoying the process.

THE HAIR-CLIPPING HABIT

The arrival of the hair-clipping season for heavy-coated breeds of dogs like Collies and Toy Poodles brings up again the whole question of the advisability of this well-meant effort to mitigate the animals' suffering in hot weather. Whenever I hear the matter discussed I feel like saying, "Doesn't Nature take care of summer's requirements by making a dog shed in the spring and wear a lighter coat until autumn? Nobody clips a fox, a bear or a raccoon, so why a dog?"

As a matter of fact, a clipped dog feels the heat quite as much as an unclipped one, and besides this he suffers a lot more annoyance from flies than he would if his coat were left in its normal state. I strongly suspect that the coat helps to keep the heat out, much as it insulates against cold in the winter.

If you doubt the truth of these remarks, watch a heavy-coated dog and a clipped one on any hot day this summer, and form your own conclusions.

THE WATER SUPPLY

The importance of an adequate and constant supply of fresh drinking water for the dog during hot weather can hardly be over-emphasized. All animals, whether with four legs or two, are

likely to drink a good deal more in summer than in winter, and to curtail the gratification of this natural tendency, or oblige the dog to imbibe stale, warm or dirty water, is to bring undeserved hardship upon him.

So at all times of the day and night a generous sized bowl of clean, cool water should be kept in a shady spot where your dog can get at it whenever he feels so inclined. An ordinary glazed kitchen mixing bowl will serve excellently, as it is easily kept clean and is heavy enough not to be readily upset. Keep it at least half full, for it is surprising how much liquid even a small dog will consume on a hot day.

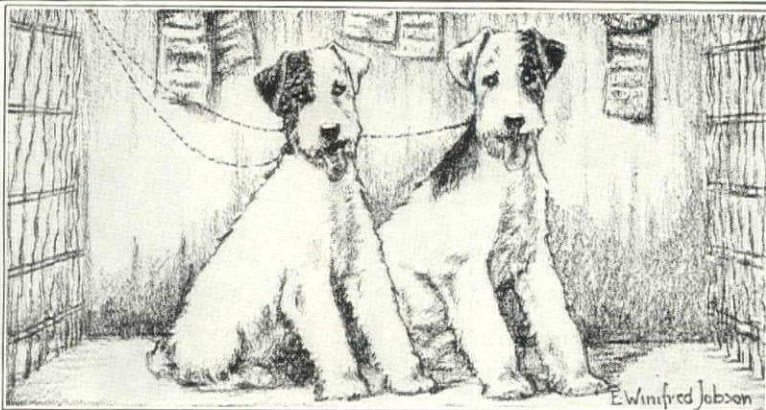
And keep the bowl always in the same place, so that the dog will know just where to find it. In my own case, I have two bowls on the job all through the warm weather—one on the porch, where the dogs can get at it while outdoors, and the other in an out-of-the-way corner of the kitchen.

SCRATCHING

A great many dogs, especially in summer, exhibit a tendency to skin irritation which their owners generally ascribe to fleas or mange. The first of these diagnoses is often correct, for fleas do like their warm weather and express their pleasure by multiplying and biting like sin. But the second is almost always wrong, because true mange is very far from being a common disease.

From my observations I would be inclined to estimate that in at least seventy-five per cent of the cases of excessive scratching, in hot weather or

(Continued on page 8)



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dogs but will suggest reliable ken-
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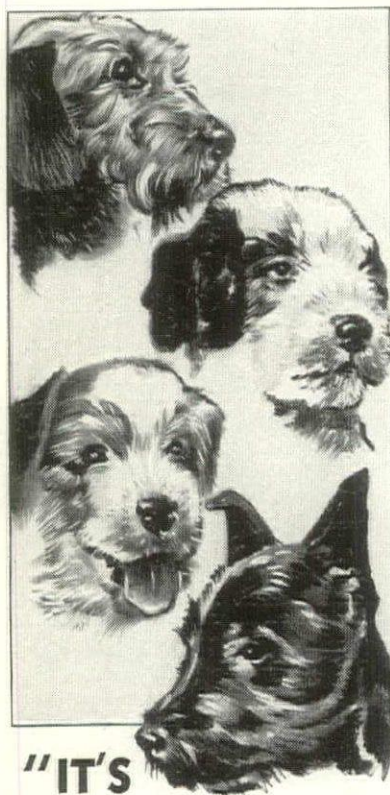
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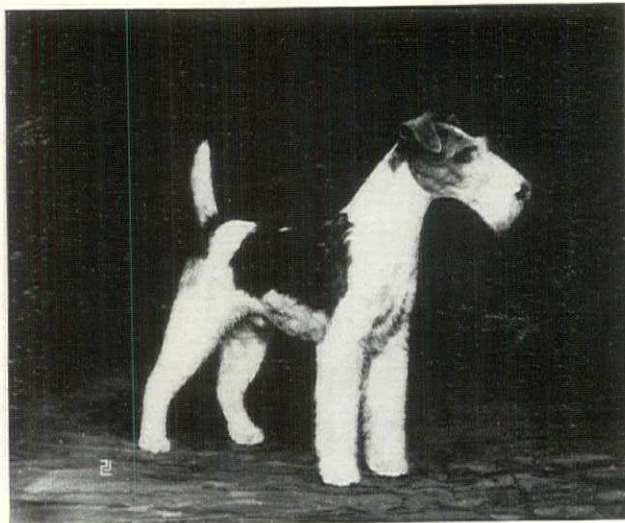
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Hot weather suggestions

(CONTINUED FROM PAGE 7)



The Wire Foxterrier, Eden Aristocratic
—Mr. and Mrs. H. Lowenback, owners

cold and exclusive of those caused by fleas, the trouble is eczema or one of its closely allied ailments. In the majority of such instances the difficulty is caused by a deranged blood condition.

The remedy, therefore, must be internal, not external. The elimination of all intestinal and stomach worms, plus freedom from all starchy food, usually corrects all but the stubbornest cases. The best food for an eczematous dog is chopped lean beef mixed with boiled green vegetables in the proportion of three to one.

So if your dog's skin becomes red and itchy, don't jump to the conclusion that he has mange, and don't expect to cure him with mange remedies. Proceed on the assumption that eczema is what makes him scratch, and nine times out of ten you'll be right, notwithstanding what the run-of-mill type of veterinarian may say to the contrary.

SWIMMING

And finally, a few suggestions about the dog that goes in swimming, especially in hot weather.

Most people realize, probably, that a dog knows instinctively how to swim and does not need to be taught.

What many do not think of, though, is that his power to keep himself afloat is easily upset by apparently trivial influences. For example, anything which throws his body out of its normal horizontal position in the water will at once cause even an experienced dog to splash and struggle to keep from sinking. Even under the best conditions it is difficult for him to regain his proper position, and in many, many cases he will lose his head in the attempt, with fatal results unless help is very near at hand.

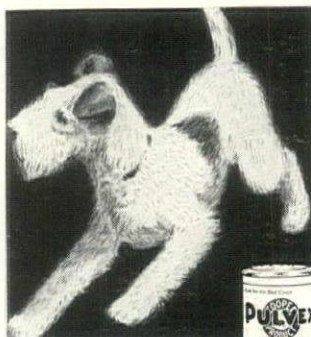
It is no more than common-sense, therefore, never to allow a dog to go into deep water where branches, weed beds or other obstructions may interfere with his natural swimming progress. Also, never try to make him climb from deep water onto a raft or log where he has no chance to get his hind claws on some solid object under water and thereby assist him in getting out.

Again, no dog which is badly overheated should be permitted to take a long swim. A quick plunge may not hurt him, but it is far better to let him merely slosh around in shallow water where he can easily touch bottom. And, of course, only a fool will let a dog stay in the water until he is shivering with cold.

WHICH.. is the better Flea Powder?

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Children, Care of Mother Dog, Maternal Ailments, the New-born Puppies, complete Index. Send no money. Read and examine for 5 days FREE. If convinced that "The Care and Handling of Dogs" is an excellent bargain, send only \$1, plus the postage. Otherwise, return book and pay nothing. Mail postpaid today to Garden City Publishing Co., Dept. 538, Garden City, N. Y.



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Excellent Equipment and Stock are advertised in this section—but if you don't find just what you want, write to HOUSE & GARDEN, 1930 Graybar Bldg., New York City.



An unfinished picture

The time is nine o'clock in the morning. The picture is a conception of a fine American home, planned in the imagination of Earl Horter, and painted by him in his studio in Philadelphia. But, at our request, Mr. Horter has left out of the picture one very important thing. He has left out the motor car which would ordinarily be in the driveway at this o'clock in the forenoon. He has left it out, because we want you to *imagine* what car *ought* to be there. Is it difficult to do? We think not — because, certainly, the car that ought to be there is a Cadillac.

In fact, Cadillac's right to a place in such a picture has been so conclusively demonstrated over such a long period of time, that it is no longer seriously questioned in any community in the world. There are three series of Cadillac cars from which to choose—a V-8, a V-12 and a magnificent V-16. List prices begin at \$2695, f. o. b. Detroit.



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● You'll see why when you own the three books. Photographs and illustrations total over 1,300 in number. Each one pictures a room, or a garden, or an accessory or a growing thing that fairly pushes you into a decorating venture. And that result proves our belief that the best decoration manual for laymen is 9/10 pictures, 1/10 text.

● Not that you'll want to use an axe on your little mansion as it is. But the hours you spend with these books will do things to your home. If you can't rush out for new things, you'll juggle your present lamps, furniture, and herbage to better advantage.

● The charm of the homes and gardens shown in these books is of that rare quality that makes even a nomad sit down to browse and watch the furniture ads.

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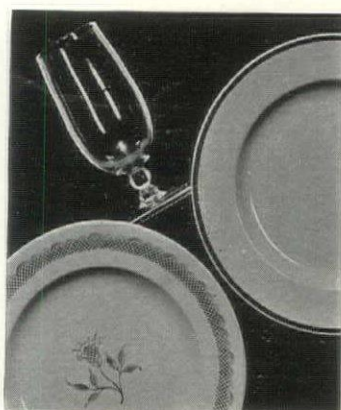
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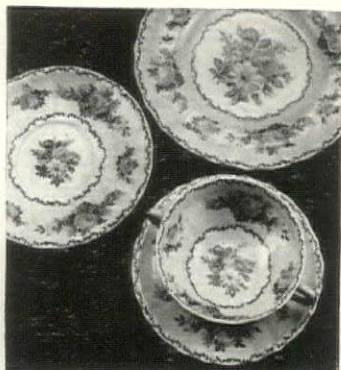
Shopping Around...



LET'S put our cards on the table, so to speak, and talk about the dining situation. To begin with, there's that newest of table decorations—watered steel, a processed metal which will not rust even when exposed for eons out-of-doors. If steel and the machine-age are synonymous to you it will doubtless be amazing to discover that this variety comes from far-off, romantic Persia where it is fashioned into exotic fruits and decorative animals like those above. Delicate tracery in gold and silver enriches each burnished gray surface. Pomegranates, apples, pears, \$3 each. The goats are \$20 a pair. The 16 inch mirrored plaque costs \$8. Pitt Petri, Hotel Waldorf-Astoria, New York



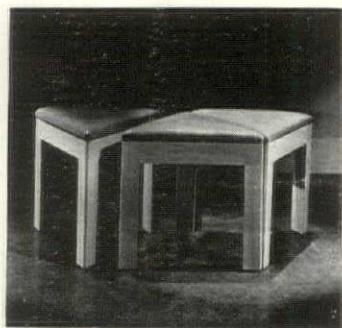
TWO of the most attractive place plates seen about town are illustrated above, together with a goblet of unusual distinction. Especially appropriate in a country house or a dining room decorated in the provincial manner, that at the left is pale green, with quaintly cross-stitched border and center posy done in dark green and platinum. Likewise at home in modern surroundings. \$27 a dozen. The second would enhance any setting—utterly simple and tremendously smart. Pale, gray-blue or green, with narrow platinum border. \$21 a dozen. The goblet is pale green Kenova glass, \$18 a dozen. From Gerard, 270 Park Avenue, New York



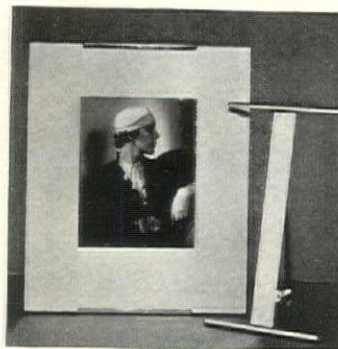
MODERN people who live in old-fashioned houses use china like this to enhance the mellow atmosphere. Red roses on peachy beige with border of green leaves. Imported from England. Prices per dozen: bread and butter plates, \$3.50; luncheon plates, \$6; cream soups and saucers, \$12. Rich and Fisher, Inc., 14 E. 48th St., New York



SAILBOATS now float in fingerbowl seas to beguile the dabbling guest. Made of paper, each tiny ship is hand-painted in a variety of bright colors and stands upon a small, round bit of cork for ballast. \$3.50 a dozen. Monogrammed crystal fingerbowls, \$36 a dozen; matching saucers, \$30 a dozen. Alice Marks, 19 East 52nd Street, New York



THESE tri-stools provide auxiliary seating for three at a cocktail party, while forming a smart settee requiring only 36 inches of wall space when not in action. Wood frames are a natural maple finish; red permatex upholstery. Other colors to order. Three stools, \$17.50. Singly, \$6.50 each. Joseph Aronson, Inc., 215 E. 58th St., New York



Now you can frame your own pictures and that, in the twinkling of an eye, by means of the chromium-plated steel bracket illustrated above in before and after positions. Unobtrusive, easily adjustable, it can be used on any number and kind of pictures—from 13¼ to 23½ inches in height. Especially good for prints and photographs. For mounted studies as above, cut yourself a piece of plate glass—or to be safer have a glazier do it—the size of the mat. Then secure glass and mat between the two channels at top and bottom. \$2. For support on table—easel rod. 25 cents. Eastman-Kodak, Inc., 350 Madison Ave., New York



If your bridge is rather shaky here's a table that'll do a lot to steady your game, for, instead of the usual four spindly legs each bent on going its own separate and individual way, it has a firm, cross-braced under-pinning that eliminates every tremor. Its stability enables it to be used, too, for informal porch dining in summer. It becomes a fire-screen with the top folded down. The latter is covered in a substantial grade of imitation leather which may be had in either a green or parchment-colored finish. Natural-color floral motif. Legs in any desired wood finish. \$15. Venezian Art Screen Co., 540 Madison Avenue, New York

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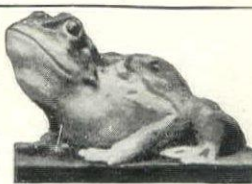
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Sink - Dishes will be clean
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*In this Scientifically -
Planned Kitchen, this cabinet
sink is without a seam, the
best working surface known
to man - or woman -*

*The top of this Magic Chef
Gas Range gets nothing but
good marks - Pots and Pans
can't "make an imprint" on it.*



*Gone... the annoying,
noisy clatter!*

The gleam of this Monel Metal all-gas kitchen is nothing compared to the glow of satisfaction in the bride who owns it.

True, in these days a sink of Monel Metal is becoming just as customary as a wedding-ring of platinum, but here we find not only the sink, but the cabinets, the range and the table all topped with the same solid, lifetime metal.

Consider these smooth, silvery surfaces. They rust not, neither

Isn't it time you said goodbye to that old sink of yours? You have no idea how much a Monel Metal Streamline model would improve your kitchen. The picture at the right only hints at how handsome it is.

do they chip, yet steel with all its boasted strength can't "take it" like Monel Metal.

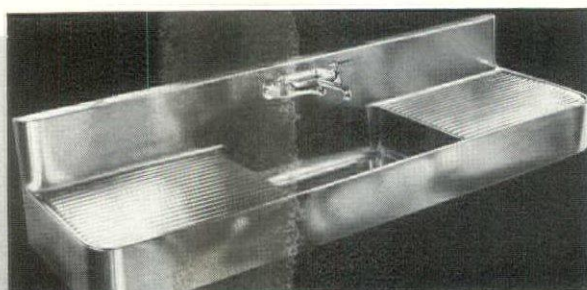
Of course, if you tried awfully hard, you might be able to stain it with food juices... or you might succeed in denting it with heavy pots and pans. But so far no housewife has gone to that much trouble and we are tempted to say it can't be done.

What can be done, and with no trouble at all, however, is to keep Monel Metal immaculately clean for one thing and harmonize

it with each new kitchen decorative scheme, for another.

A really deserving metal when you come to think of it and well worth the effort of clipping the coupon which brings you so much interesting information about it. Your scissors, madam...before you turn the page!

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Contents for August, 1933

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WHAT'S WHAT IN
HOUSE & GARDEN

■ What with women knitting and pulling rugs and doing petit-point, they are the most busy-handed creatures today. But not too busy to try their luck at making things from fancy papers. This is a minor art in which the French have always been skillful, and at which good pasters here can soon become adept. The papers are fascinating and the ways to use them innumerable. See pages 29 to 31



■ Next to a bull in a china shop we can conceive no more destructive party than a sailor in a decorator's shop. Or anything more contradictory than a decorator taking lessons from a sailorman. Yet, later on in this issue, we show how the compact ideas of nautical living can be applied to the furnishing and arrangement of a small apartment or little vacation house. Simply ship-shape



■ For many years now Louise Beebe Wilder has been writing for House & Garden. The goddess of rock-gardening in America, she is swamped with correspondence every time one of her articles appears. Her enthusiasm is contagious. Read her articles and life is really a dead loss until you raise alpine. If we keep on at this rate American gardeners will become a race of mountain climbers



■ Gardens by the sea. Salpiglossis by the sand. Weigelas by the waves. This is the sort of thing persistent gardeners will have. Because the notion is abroad that it's difficult to make a sea-side garden, we present the simple, easy facts this month. It isn't difficult at all, if you choose the right plants and give them sufficient protection from destructive winds. As with other special types of gardening it's largely a case of sound knowledge soundly applied

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*The GORHAM Company
Providence, Rhode Island--SINCE 1831*

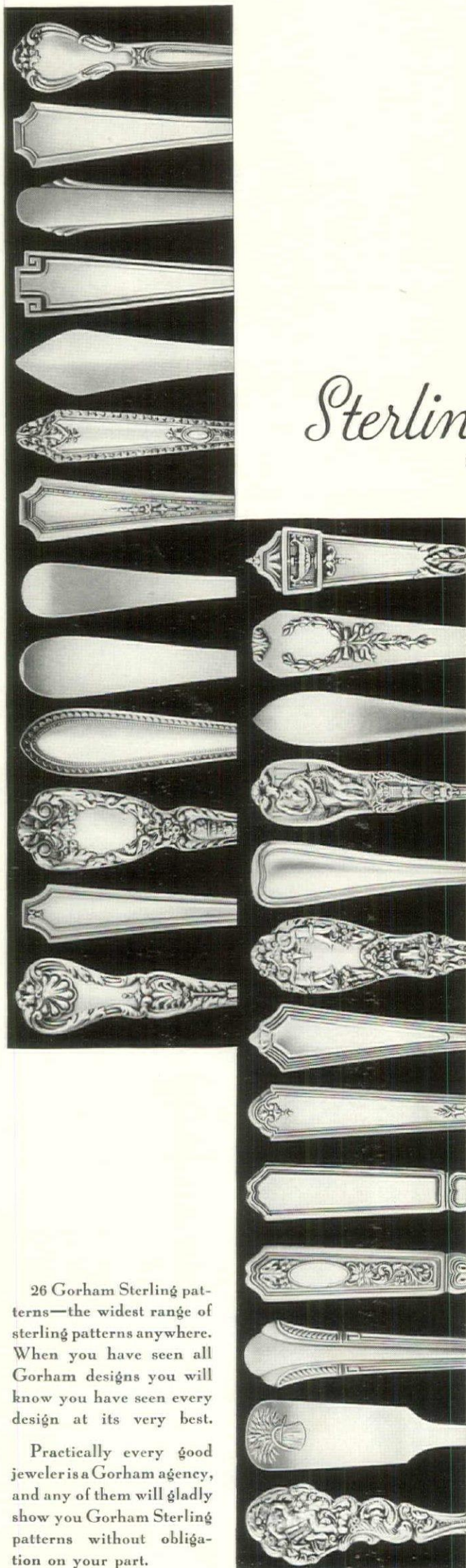
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THE BULLETIN BOARD

NEW ARTISTS. With this issue *House & Garden* has the pleasure of presenting the work of two artists new to our pages. The cover is by Edna Reindel and is an example of the New Realism movement in art. The New Realists return to an old-fashioned style and endeavor to represent objects exactly. This group is the sort of composition that one might find on the table of a decorator who is doing a room in the Victorian taste—the sketch of a curtain, an elaborate tassel, a vase, a bit of fabric, the blue print of a chair and an iron hand (hands of this sort were dear to the Victorian collectors) holding down the print.

The other artist is David Payne who painted the first two color sketches of rooms appearing in this issue. Mr. Payne was a prize pupil at both the New York and Paris ateliers of the New York School of Fine & Applied Art. His work will appear exclusively in *House & Garden* and other Condé Nast magazines.

COCKTAIL GARDENING. You never know what gardeners will do when fancy notions enter their heads. There is the woman of our acquaintance who had been to France and seen gardeners using clothes—those glass bells—under which they force especially fine flowers and vegetables. She was determined to do the same, only her horticultural ambition struck a snag when she realized that clothes simply aren't to be had in this country. So she did the next best thing. She raided the china closet and over each dear little plant set one of her husband's best cocktail glasses. For the taller ones she used his highball glasses. When that husband came home later in the day, a man of huge thirst, and saw this desecration of his pet drinking equipment, he said things about gardening that we have no intention of repeating here.

FOOL-PROOF. Invariably the manufacturers of new household gadgets assure the palpitating world that their product is fool-proof. That means any fool can run it, and even the greatest fools can't harm it or themselves. We wonder if these statements aren't too charitable. Do our manufacturers know the density of minds of servants? Do they realize how abysmal some fools are? The proper functioning of much of our new household equipment is predicated on a higher order of mechanical intelligence than that with which Providence has endowed many people. Can't they now improve this intelligence?

HUSBAND'S PERMISSION. Back in 1392 an elderly gentleman of Paris took to his bosom a new and young wife. As she had not yet acquired all the wisdom he considered necessary to the conduct and responsibilities of a spouse, he sat down and wrote instructions for her. Every phase of her job he touched on, even gardening. And in the gardening suggestion he was positively prodigal. It reads: "Know that it doth not displease, but rather pleases me, that you should have Roses to grow and Violets to care for, and that you should make chaplets and dance and sing."

RAINBOW

Sunbeam and raindrop fashioned to a wonder
Of beauty on the anvil of the thunder.

—ARTHUR GUITERMAN.

DEFINITIONS. Somehow life became just a little more intelligible when we stumbled on definitions of the words Squiggle and Queach. To squiggle is to work wavy or intricate embroidery and a queach is a thicket or dense growth of bushes.

CIVIC JOBS FOR GARDEN CLUBS. When a garden club begins to look around for some civic improvement to undertake, then you may know that its salvation is nigh. Here are a few of the tasks undertaken by a group of Massachusetts clubs—plant out the public dump, landscape entrance to community tennis courts, improve a vacant lot which has been given to the town, develop a nature trail, plant the grounds of the community club-house, making vacant lots into vegetable gardens for unemployed, beautifying church grounds, town roadside and intersection plots.

BUY A BOOK. The late spring crop of gardening books seemed to respond well to the favorable growing weather, and while the yield has not been especially heavy, its quality is exceptional. There is, for example, Stuart Orloff's *Informal Gardens*, the only wholly satisfying and practical exposition of the Naturalistic style we have ever seen. Mrs. Edward Harding's *Lilacs In My Garden*, too, ought to be in every plant-lover's hands, and so should that ultimate word on a superb flower, George A. Phillips' *Delphiniums, Their History and Cultivation*.

These are three books which might well serve as models of what a gardening volume should be.

WILLIAM COBBETT. There has recently been reprinted in England the autobiography of William Cobbett. It bears an intriguing title: *The Progress of a Ploughboy to a Seat in Parliament as Exemplified in the History of the Life of William Cobbett, M. P. for Oldham*. William Cobbett, it will be remembered, resided in America for some years and, during the early Federal days of the past century, became a brilliant, battling, vigorous, political pamphleteer. Most of us enjoy him for his *Rural Rides*, *Cottage Economy* and his other writings on country living.

In his autobiography he declares, "I have never, for any eight months together, during my whole life, been without a garden." In another passage he says, "When I was a little boy, I was, in the barley-sowing season, going along by the side of a field, near Waverley Abbey; the primroses and bluebells new spangling the banks on both sides of me; a thousand linnets singing in a spreading oak over my head; while the jingle of the traces and the whistling of the ploughboys saluted my ears from over the hedge . . . I was not more than eight years old; but this particular scene presented itself to my mind every year from that day. I always enjoyed it over again; and I was resolved to give, if possible, the same enjoyments to my children."

LIFE'S INDECISIONS. Next to buying a new car, buying a new dog is one of the most difficult problems life presents. Knowing this, all your friends try to help. The car is fairly simple. You can have the different makes demonstrated to you by affable salesmen. But the choice of a dog is a problem worth worrying over, especially when those aforesaid friends upset your best decision. "A Scottie every time," says one. "What about a Dach? They are terribly popular," speaks up another. "If you want a fighter, a friend and a man's dog all rolled into one, choose a Sealyham," confides a third friend. The fourth states magisterially, "A Welsh setter is the best dog in the world." After a few such barrages of advice, you give up the dog idea and buy a canary.

PATTERNS FOR VEGETABLE GARDENS. A few months ago *House & Garden* suggested—the month was April, 1933—that vegetable gardens might be made more interesting if they were laid out in unusual patterns. This had no more been published than we encountered a garden in which the smaller vegetables were sown in V-shaped lines so that the whole truck patch, viewed from a terrace above, appeared like a great expanse of green herring-bone cloth.

THE STIR OF LIFE. Reports filtering in these days from the shops and studios of decorators indicate that already there is an active revolt against the shabbiness of depression. This fall people are going to freshen up their homes. Some are freshening in spots, some in large areas. Whole rooms are being re-decorated. Here and there entire houses. This stir of life is very gratifying, not only because the decorating and furnishing trades have been supine for such a long while, but also because the old pride, that gave the American home its high standard of taste, has not lost all of its power through the lean years. Many people have been obliged to be satisfied with "good enough." With this new life stirring, we will return to the splendid old standard of "none too good."



Successful composition in serene color

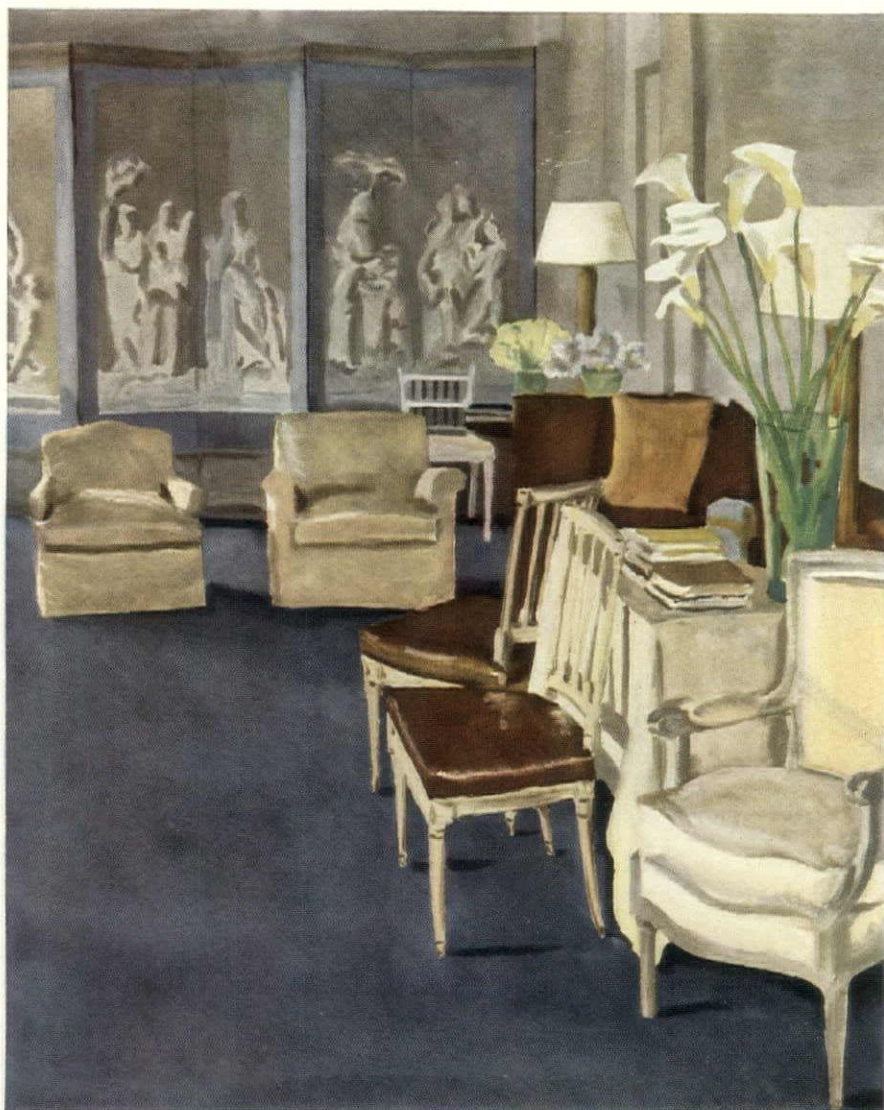
TO START with, a commonplace hotel room with cream colored walls and a mixture of chairs covered in a variety of unimaginative materials. Transformed into this serene scheme by means of a coat of gray-white paint, a window treatment in the same cool tone, slip covers of white damask and dull brown satin, and the addition of a few fine pieces of furniture, bibelots and many flowers. William M. Odom was the owner and decorator. Color sketches by David Payne

UGLY DUCKLING BECOMES SWAN

LIKE the Ancient Romans, people of taste carry their Lares and Penates with them when they set up housekeeping in a new place, for however short a time. According to the hobbies and interests of the individual, these household gods will vary. Some of us are content to have a few well-beloved books about. Others choose precious bibelots, a prized picture or two, or even a familiar chair. The whole idea, of course, rests upon the universal and instinctive desire among humans to live amid pleasant surroundings instead of in ugly ones. And the touches of personality which express this striving are readily recognized on entering a room that is being lived in, even temporarily, by someone of discerning taste.

But these personal accents are merely incidentals in the larger general scheme. When it comes to choosing the decorative plan for a room or rooms, success depends not so much on a happy flash or inspiration as on a thorough-going knowledge of the fundamentals of line, mass, color and materials, and the ability to apply this knowledge to the best advantage. Taste, while essential, is by no means all. Hard training and much experience are necessary to achieve unusual effects, to create a room that is not only distinguished and delightful to live in, but a bit different from all other rooms. It also takes a lot of knowing to get the best out of things already existing and perhaps far from ideal—how to add new notes that will be perfectly harmonious and still give the room a fresh, smart look.

An admirable example of such knowledge and the skill in applying it is afforded by the room illustrated on this and on the opposite page—a hotel room in New York transformed by the clever hand of one who knows the fundamental principles governing his art—William M. Odom, president of the New York School of Fine and Applied Art. Its salient feature is the ingenious manner in which he used the existing walls and hotel furniture, with the addition of a few pieces of his own, and without making any structural changes, achieved this distinguished result.



PRINCIPAL SEATING GROUP

At once apparent is the suave, cool color scheme without any jarring notes, and the unusual composition of the furniture groups. The grays, the whites, the wood tones and the lovely violet blues of the carpet slip softly into one another without any violent contrasts. Walls, curtains, the coverings of the furniture are for the most part light in key; the floor, while darker, gives no sense of heaviness or depth. Only the wood colors of the furniture here and there strike deeper notes. This massing of light tones with a few dark accents, and the livable composition of the furniture, give this room its restrained, serene effect.

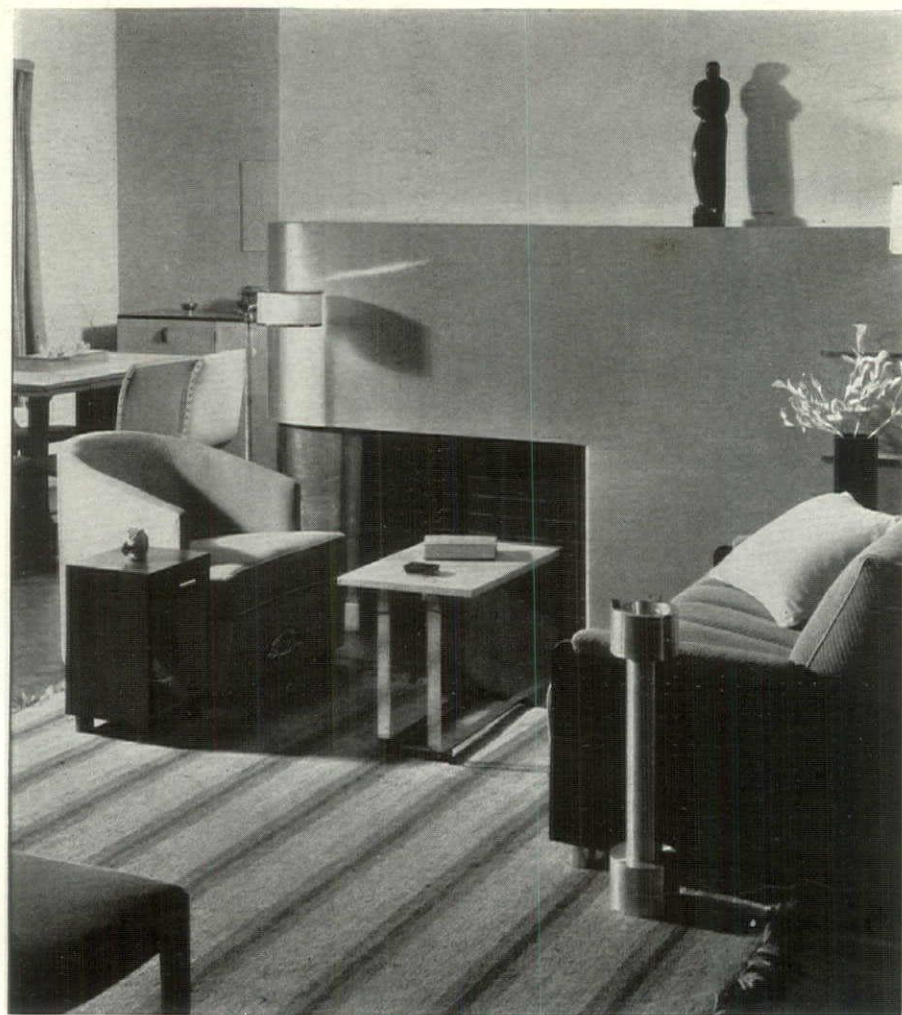
The walls, originally an unimaginative cream color, were painted soft grayish white. In order not to break the effect of this neutral background, it was decided to keep the window treatment the same tone. Owing yards of beautiful grayish white damask, Mr. Odom had slim, straight curtains made of this material, and slip covers for the variously covered hotel chairs. Damask also was used to disguise some of the banal tables in the room. The other overstuffed pieces—a large sofa and the seats of several small chairs—were slip

covered in dull brown satin. To complement the conventional hotel furniture, two French chairs with gray-white painted frames, upholstered in white, were added, as well as the beautiful English table, the charming bibelots and the fine old French screen of eight panels which is placed across the entire end of the room. The scheme of this is the same cool gray, white and violet as the rest of the room.

Arranging furniture so that there are sufficient groups for conversation, a writing corner, and, if there is a piano, a music group, all the while retaining a pleasing effect of the composition as a whole, is another problem effectively solved in this scheme. As the fireplace did not function and was merely an ornamental feature, it was completely ignored in the clever arrangement of chairs and tables and one is practically unconscious of its existence when in the room. There is a writing corner, a piano in the bay, with armchairs and a sofa, with overstuffed and straight chairs nearby. Opposite is the table holding lamps, flowers, books—the type of commodious table that should be in every living room.



The Century of Progress has its own Design for Living



THE IDEA in planning this simple modern house for the Home and Industrial Arts Group at the Century of Progress in Chicago was to provide a comfortable and efficient home for a small family of moderate income that would be economically sound and esthetically satisfying. The architects, John C. B. Moore and his associates S. Clements Horsley and Richard Wood, and the designer of the interiors and furniture, G. Rohde, were governed in their designs by modern principles of indoor and outdoor living rooms calling for extensive exposure to sun and air. In addition to an airy, open living room, ample porches on two levels provide large outdoorspaces. Cellar, attic and waste spaces are eliminated with the result that maximum efficiency is combined with construction requiring the minimum amount of materials.

The house is of the partially prefabricated type, completed wall panels and ready-cut floors making erection simple and requiring no specially trained mechanics. Framework is wood with waterproof insulating wall board applied to the exterior.

The main entrance and garage face the street, with living room, bedrooms, porch and terrace overlooking the garden. Two bedrooms on the second floor open onto a large terrace adaptable for outdoor living.

The living room (*Continued on page 60*)

By Leone B. Moats

Baste often with butter. Serve on a piece of toast sauté and decorate platter with bunches of parsley.

Eggs à la Colony (Left-over hardboiled eggs): Slice chilled hardboiled eggs, add sliced boiled onions and season with salt, pepper and cayenne. Mix together with a thick white sauce and place in a shallow baking dish. Sprinkle generously with grated cheese and bake ten minutes until top is brown.

Sardine Slivers: Take sardines and some tomato ketchup and add a few drops of lemon juice. Butter pieces of toast large enough to hold two sardines. Heat sardines in the tomato ketchup and lemon juice. Remove from sauce, roll in fine buttered crumbs, and place on the toast. Pour a little sauce over each and garnish with watercress.

SOUPS

Soups: Soups can be made of nearly any fresh vegetable or mushrooms left from a meal. Before using the cooked vegetable, place in colander and pour over very hot water to take away butter and seasoning. Put $\frac{1}{2}$ pound vegetable or mushrooms through a meat grinder. Then put in double boiler with $\frac{1}{2}$ tablespoon of butter, salt and pepper. Heat thoroughly, then put in $\frac{1}{2}$ pint beef stock. When hot and ready to serve, add $\frac{1}{2}$ pint of cream.

PIÈCE DE RÉSISTANCE

Turkey Legs: Bone legs of turkey and stuff with the left-over dressing. Put in baking pan with hot water and a little chicken stock, basting until heated through. Pour over Bordeaux sauce and serve on silver platter with watercress.

Bordeaux Sauce: Two finely minced peeled shallots, mixed with gill claret, $\frac{1}{2}$ teaspoon crushed white peppercorn, a sprig of thyme, a sprig of marjoram. When mixed, add gill sauce Espagnole. Boil ten minutes. Strain through fine sieve, reheat, and whisk in 1 teaspoon anchovy butter. Season to taste and pour over turkey legs.

Sauce Espagnole: All good cooks keep this sauce on hand as it is the chief brown foundation sauce and forms the basis for a number of other sauces. The following recipe produces (Continued on page 54)



MARTIN BRUEHL

THE French baking dish at top of this row is creamy pottery with brown edge and flower design: Mitteldorfer Straus. Next, the aristocrats of the kitchen—burnished copper casseroles that no kitchen should be without. Round shapes with brass handles: Lewis & Conger. Shallow oval casserole from Bazar Français

STRAIGHT out of French kitchens come the earthenware casseroles at top of row, in both large and individual sizes: Bazar Français. Small square stew pot of sturdy crusty ware: Hammacher Schlemmer. The fluted, toast colored casserole of oven china and the nest of oval, scalloped baking dishes are from Lewis & Conger

To the valiant and fair—



ONE of these days, when the record of the past four years of hard times shall come to be written, a whole chapter must be reserved for setting down the particular brands of fortitude and resourcefulness displayed by women. Equally with the men they had shared in the mountain-gilding prosperity that preceded, and equally with them they were forced to shoulder the yoke for the long, hard pull through the bad lands.

Among the customary symbols of female fortitude in this country is the pioneer woman, the settler's wife of the far West, who went along with the wagon trains into the dangerous frontiers and helped lay the foundations of that civilization now marked by thriving towns and cities. These covered wagon women have been lauded in song and story. We erect statues to them.

Another figure of fortitude and persistent resourcefulness is the war wife. North and South, the wives of men who went to the front in the Civil War have long since won a glamorous halo. Crowding into the picture come those who withstood privations in subsequent wars, women destined to leave, as their sisters before them, a legacy of admirable courage.

Around both of these types of women hovers an aura of romance woven by kindly time. The background against which they lived was a constantly moving panorama and, backward or forward, they moved with it. Even those who stayed at home were, in spirit, women on the march.

PERHAPS we are still too close to its grim realities to view the panorama of the past few years with a romantic eye. The bad lands are too close behind us, the battlefields haven't been cleared enough yet for the sowing of crops. We catch only a faint occasional glimpse of the promised lands yonder and feel a stray whiff of the cool breeze blowing from them. But they do lie ahead.

We realize, men and women alike, that there was little use of having struggled through those sloughs if they aren't going to lead to a better place; little use of our travail and deprivation and wandering if out of it all isn't to be born a new and better alignment of work and living.

Because the past is so close and the desirable future still so far off, no glittering romance attaches to the women who came along with us unless we begin to focus the light of our appreciation on them now. We should start now placing beside the women of the covered wagon and the lonely women of the wars, our own women of the closed banks and the jobless husband.

Deprivation is a negative state of existence. It puts work and living into reverse. Let it continue long enough, and our civilization goes backward, and all that our civiliza-

tion stands for in its various private and public ramifications. Take a humble example. See a house that obviously needs repair, that needs paint and the ordinary expenditure of maintenance. You can be fairly sure that if this outside, which faces the world, has been deprived, even greater deprivation and tightening of the belt is going on inside.

Now it's one thing to tighten the belt and another to go forward with that belt tightened. And therein lies the effectiveness of resourceful women. They can turn negative deprivation into a definite advance. They head the ship of their households into the wind—and still keep going forward. And that is what they have done these past few years.

To set down all the ways in which they have displayed fortitude would take more space than this page allows. The coming to grips with the realities of a lean larder, of children to be fed and clothed, of homes to keep spic and span, of the tired arms of discouraged men to be held up cheerfully—these are only a few of their efforts. Equally abundant have been the rewards. On all sides you hear it said that these times have brought people closer to each other. Husbands and wives, realizing their common danger and their common cause, have been knit together as never before.

In thousands of instances the times called for abrupt readjustments. The famine of today followed close on the heels of yesterday's feast. Fate spun and jerked the wheel regardless of consequences. Those who had much, suddenly found themselves with little. Each day brought a new and difficult problem, a new gust of ill wind against which the sails had suddenly to be set. Easy enough to keep serene when the sailing's smooth. A particular brand of valor is demanded when the going's rough. The particular brand that women have displayed is a persistent cheerfulness. When the awards are given out, the best of them will go to the women who refused to whine or whimper, who were both valiant and fair, who kept their courage up and their noses powdered, just as if nothing had happened.

IT WAS women such as these who had the intelligence to put thrift on a smart basis when the times required it, and it will be these women who first realize the necessity for retiring thrift as a virtue that has served its purpose. That time has now arrived. Those who have been cheerful savers can once more become cheerful spenders. Their spending, we believe, will be even more effective and more intelligent because of the experiences through which they have passed.

The valiant and fair will once more become the fair and expensive. And that, even the most penurious of husbands will acknowledge, is the normal state of prosperity.

—RICHARDSON WRIGHT



ANTON BRUEHL

Aluminum preferred

HEAVY and shock-proof, the straight sided saucepan at left in top row will withstand all kitchen vicissitudes. Next: Double boiler with cool black handles; asparagus cooker that keeps the stalks upright; kettle fitted with non-slip grip; asparagus steamer: Lewis & Conger. Kettle from Hammacher Schlemmer

THE utensil shown in the center keeps a meal hot or cooks five foods at once. Take out sections of the vegetable steamer at the lower left and you have a sturdy colander and covered dish. Remaining are poacher that makes square eggs, bean set, and four black handled cooking spoons. From Lewis & Conger

Water features of several types for midsummer days

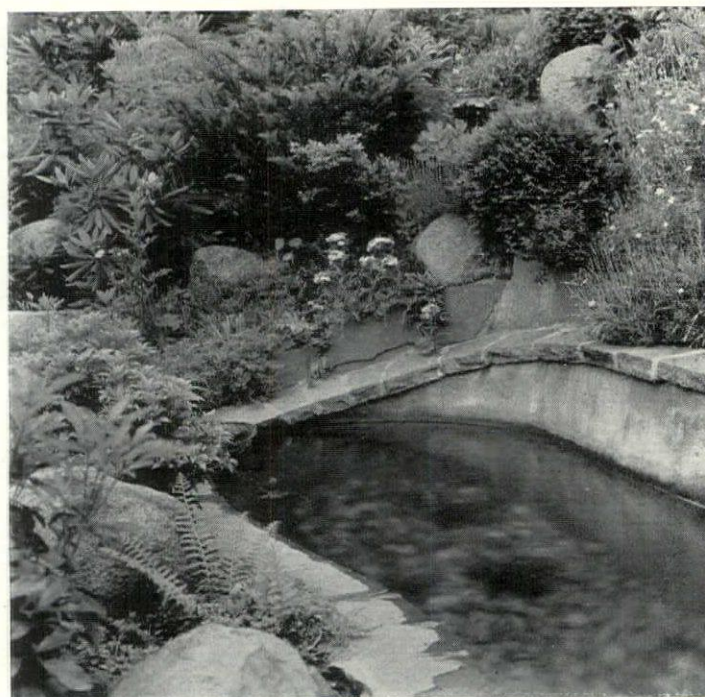


HARRY G. HEALY



THE use of picturesque rockwork and water in the development of a fairly extensive landscape effect is excellently demonstrated in the garden of Mrs. Oliver C. Grinnell at Bayshore, Long Island, of which several representative views are shown on these two pages

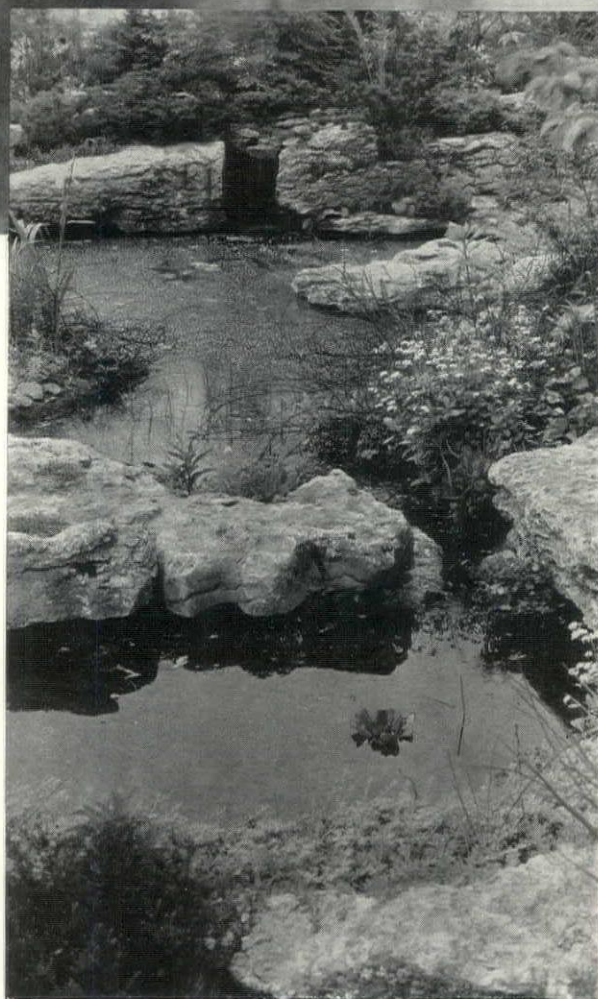
THE photographs of the Grinnell garden above and at the left show how the landscape architect, Ralph Hancock, combined spaciousness and good detail. Below, in contrast, is the intimate pool and planting of the D. G. Holmes garden, Upper Montclair, N. J.





MR. HANCOCK is particularly happy in his handling of water-side rocks, as proved by the Grinnell garden view at the top of this page. The shadows cast by the overhanging ledges suggest deep water and just the right degree of attendant mystery

IN ANOTHER part of Mrs. Grinnell's Long Island garden the rocky shoreline has been so created as to suggest a series of separate pools connected by narrow waterways. Much intrinsic interest attaches to the rocks through all of the arrangements

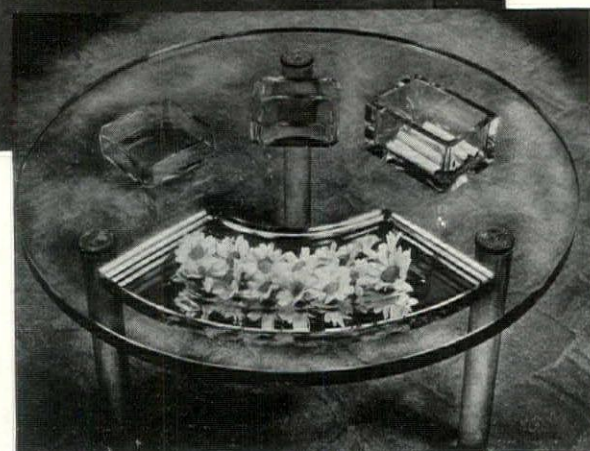
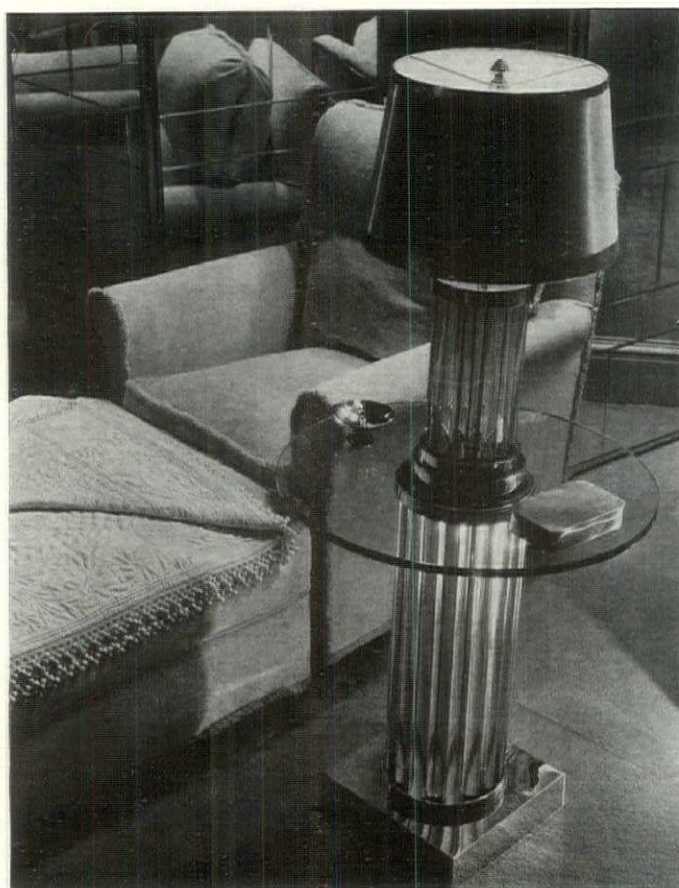


THE effect of a secluded and wholly natural pool has been sought and obtained in the garden of Mrs. S. M. Nicholson at Newport, R. I. Rarely does one find so perfect an example of the naturalistic as this one at left

IN ALL of these gardens, although varied in type, the water area itself has been kept with little or no planting. Nothing so spoils the appearance of a pool as crowded plant growth; water is its own best beautifier



THE 3



MARTIN BRUEHL

No wonder the dressing-room, above and left, glitters. Screens, furniture and lamps are glass. Silver walls, blue woodwork and tiles, blue valances. The New York home of Mrs. William H. Harkness; Thedlow, decorators

The new coffee table above is a circle of thick, clear glass with clear glass legs. Flowers float in the low mirrored dish: Elsie de Wolfe. Crystal smoking set: L'Élan. Handwoven white rug with pattern in relief: Frances T. Miller

Whites of many textures are used ingeniously. The rug is sheep-skin. Rough satin, fringed at bottom, covers chairs; chaise longue is in ribbed velvet with fringe welting. The lamp of glass bars to match the table has a glass paper shade

Shining ideas in modern glass

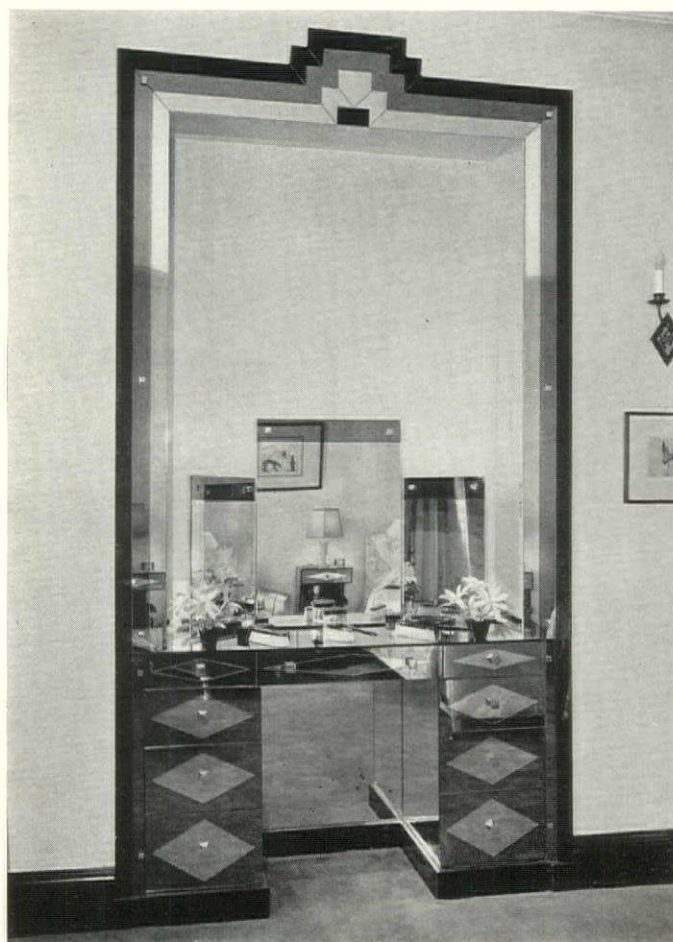
Veiled luster in a mirrored room

In shades of white, black, silver and sea green, this room in the New York apartment of Mrs. C. Oliver O'Donnell glitters with mirrored details. Walls, white; curtains and carpet green; white brocade beds. Anne Tiffany, decorator

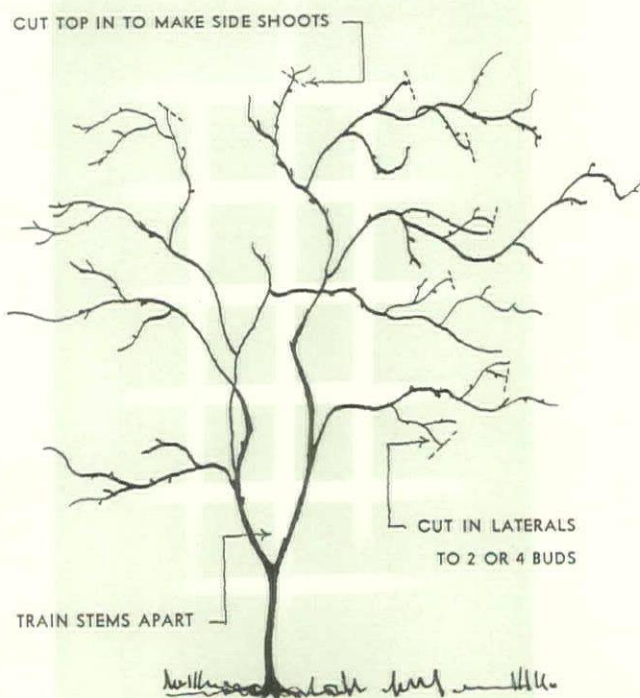
THE built-in dressing table is of gunmetal mirror decorated with deeply incised diamonds of silvered mirror, with the recess framed in alternate bands of black, gunmetal and mirrored glass. White spun glass wall paper lines the recess

BREAKFAST in bed becomes a glittering event with the mirrored tray below set entirely with glass breakfast dishes. It has a delicately etched leaf border and chromium legs. Designed by Helen Hughes Dulany. The Arden Studios

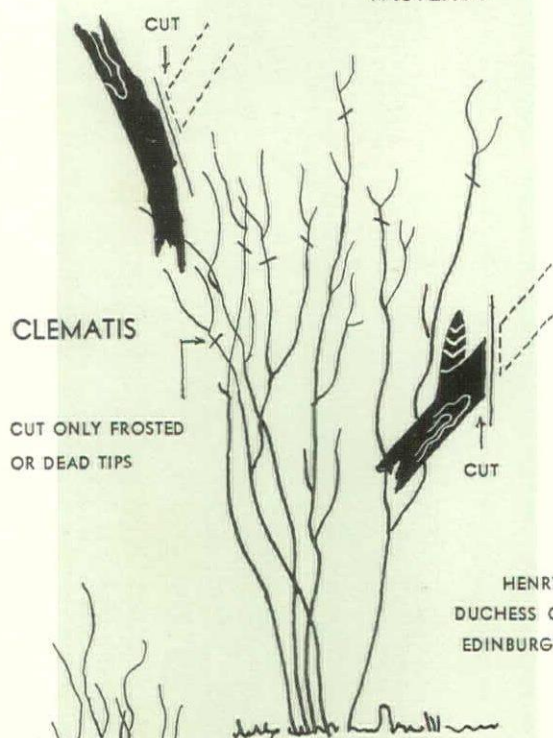
MARTIN BRUEHL



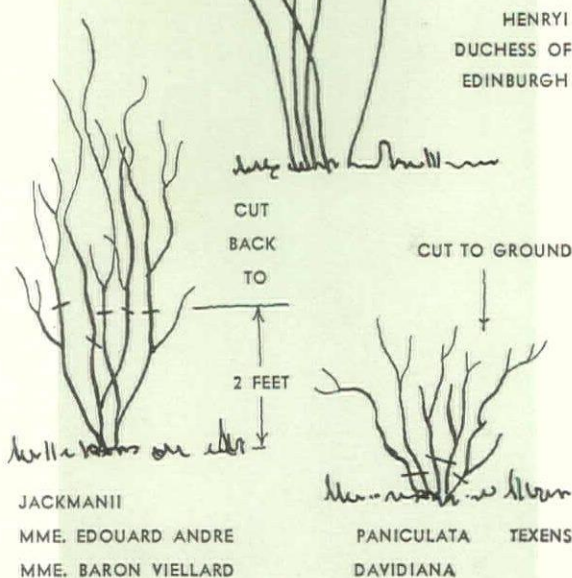
DRUX DURYEA



WISTERIA



CLEMATIS

HENRYI
DUCHESS OF
EDINBURGH

Vine pruning with a purpose

PERHAPS no garden problem is more shrouded in mystery than this relatively simple one of pruning. Yet it is because the reasons for pruning are not understood that the procedure appears complicated. The average gardener seems to feel that once a year he must grow tremendously agitated over the whole matter, seize his knife and clippers, and then start to cut, here and there, hit or miss, all over his vines.

Vines are pruned for three reasons: first, to promote general health and vigor; second, to maintain neatness and proper direction of growth; and third, to induce a free production of flower or fruit.

In the interests of a vine's health it is necessary to thin out branches not once a year but constantly. Certainly a thick matted tangle is never a sound condition. When neglected vines reach this state, it is usually necessary to remove them from their supports, to cut away all but the strongest growing canes, and to tie these back then on the trellis or cable. A free circulation of air is also thus admitted. Deprived of this, vines inevitably develop mold, mildew or aphids—an unsightly, as well as an unhealthy, condition. Furthermore, for the sake of vigor any diseased, broken or weak wood should also be cut away at any season immediately it is noticeable.

Then, too, pruning gives the vines not only a neat appearance but it is necessary if a definite shape or direction is desired. Those vines, for instance, which are to wreath a doorway or to adorn a garden arch or to clamber up a pole, as in the case of Pillar Roses, must be far more severely pruned than those which are destined to cover a whole pergola or the walls of a house. A few of these covering vines, indeed, will frequently not require any pruning at all for years at a time.

PRUNING for that third and most important reason—to induce a free production of flower or fruit—depends most of all on plant habits. Old wood, a third of which must usually be pruned away yearly, should be cut at different times for different vines. Thus vines grown for foliage alone may be pruned either in spring or fall but those grown for their blossoming must be pruned according to the period of their blossoming. Pruning in the proper season encourages the free production of flowering or fruiting wood. It is the side branches, the laterals of vines, which produce most of the flowers and as a rule these side branches grow best when tops are regularly tipped back.

On all early flowering, woody climbers, such as the Wisteria or Climbing Roses, this top pruning should be done after the period of spring flowering. Cutting branches back in early spring only removes part



By Helen Van Pelt Wilson



of the flowering growth while pruning afterwards induces the vigorous production of blossoming wood for the next year.

Late flowering vines, however, like most of the Honeysuckles, the Clematis, Silver Lace Vine (*Polygonum auberti*) and Bittersweet (*Celastrus scandens*) usually produce their blossoms on the long stems of this year's growth. Such vines as these are benefited by an early spring pruning—usually in late April or May.

Evergreen vines, such as Euonymus and English Ivy, require little pruning except for the first year or two when pinching out the tops will induce a healthy, stocky condition. Afterwards, if any pruning seems necessary, spring is the best season for it because those pruned ends are then quickly covered with new growth.

In general, it is safe to follow the rule of pruning each shoot back to an eye or leaf bud or else back to another branch. Cut stubs should never be left. These rot off and through them disease may enter into the healthy heart of the plant. A clean, slanting cut is best and, if on some old vine, the area exposed is greater than an inch in diameter it should be coated at once with a white lead paint to keep out disease while the wound heals.

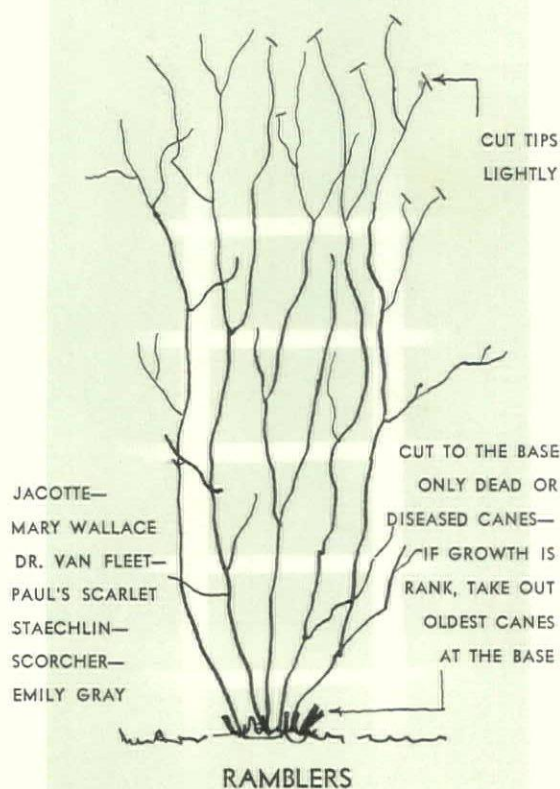
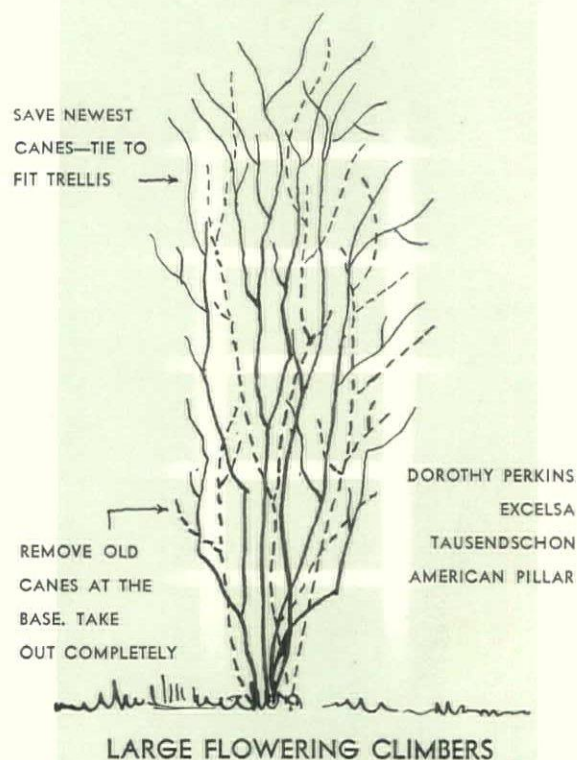
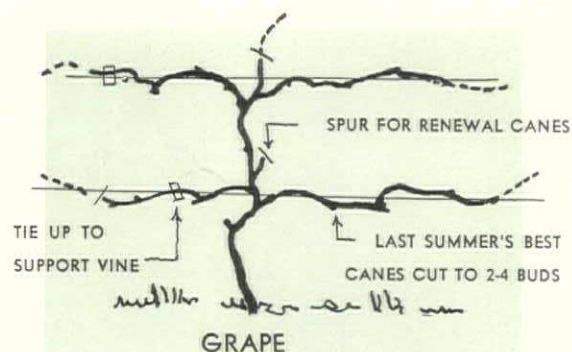
Good tools are necessary for good pruning. A sharp knife is excellent for fine work but a pair of small strong clippers is better for the removal of tough, woody canes.

Intimate acquaintance with the habits of different vines soon reveals their pruning needs, and can even fathom their whimsicalities. A few like the Wisteria, Clematis, Grape and Climbing Roses reveal definite preferences.

WISTERIAS are notoriously capricious in their flowering habits. There is hardly a gardener who has not at some time asked why his Wisteria refused to bloom. Correct pruning has a lot to do with the finding of a satisfactory answer but, of course, even that is not a panacea. Seedlings of Wisteria may not bloom for ten years after planting, and even then the flowering might be sparse. Grafted vines from reliable nurseries, however, will usually bloom the third year, although sometimes even more age than that is necessary. Still, if horizontal growth has been encouraged at the outset, blooming often comes in the second year.

If, however, such a vine, well fertilized and well established, does not bloom, or if an older vine, also well fed, ceases to set flowers, a fairly certain remedy can be found in correct pruning. The Wisteria in particular is occasionally benefited by root pruning in the very early spring. This checks a tendency to run to wood and leaves, and sends it about the business of flower production.

In root pruning a circle about two spade lengths deep is dug around the main stem of the vine. If a young Wisteria vine, three years old, perhaps, with a less extensive root system, this circle should be about (Continued on page 60)





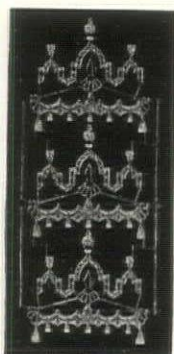
JOHN KABEL

Swept by all the forces of the sky

ON A rugged knoll near the mountain's top the forest stations its last outpost. Far below the trees stand tall, well ordered, calm in the assurance of protected valleys and fresh running streams; but up here they must struggle constantly against the onslaught of the gale. Grim, dwarfed, warped by the wind's thrust, their topmost sentinel holds his ground undaunted

Snipping and pasting the fancy papers

By Agnes Foster Wright



THERE are two types of women—the good sewer and the good paster. The good paster is generally an original sort of person, who sees possibilities in sheets of colored paper and a paste jar that are undreamed of by her sewing sister.

In the market it is surprising to find how large a variety of entrancing papers are assembled from all over Europe, the Orient as well. They are imported in sheets for the fancy box and book trade and general art work. There are tortoise-shell papers and marbled and metallic papers in varying thicknesses; lovely hand-blocked papers from Italy, beautiful with brilliant flowers and scenes. Papers of modern design from Czecho-Slovakia and Germany, and adorable tiny floral and geometric patterns like those found in old French boxes. There are intriguing silver and gilt edges of lace-like paper and decalcomania and pressed flower bouquets. There is spun-glass paper and paper from sea-shells, and real wood paper from Japan, and thick egg-shell paper that will stand a lot of paste.

The variety of uses to which these can be put is myriad. On this and the two following pages we suggest several ideas.

Put tortoise-shell paper on the top of a dressing table with a brown taffeta skirt trimmed with gilt lace, and edge the top of the table with gilt paper edging; or use blue marbled paper with a plain blue chintz skirt. In either case, cover the mirror frame with the paper.

There are stores specializing in unpainted furniture and there is generally such a section in a department store. These carry a variety of small tables, brackets, book-shelves, some good sized of modern design, and some small hanging ones. There are bureau boxes with mirrors and various odd pieces of furniture with flat surfaces on which paper can be pasted. The moldings of these pieces can always be painted and, in the case of small pieces, the gilt paper edges make a trim and durable finish. Old-fashioned design papers make an attractive lining for drawers in old pieces of furniture.

There is a most amusing paper which comes in sheets of bright red and white for a cocktail tray. This can be used on a screen as well. Its pattern displays glasses, cards, bottles and a rooster and camel.

For a set of boxes for the closet, a vast choice of marbled papers can be had. These do not show the dirt and wear as more dainty ones are apt to. It's rather fun to cover your own boxes for your particular shelves and for your particular use. I would advise putting a brass handle in the front of each box and above it a brass slot in which to list the contents—i. e., "Summer Blankets," "Timmie's Green Straw Hat," et cetera. When the summer blankets are pulled out and the winter ones put in, reverse the cardboard marker in the slot "Winter Blankets" and "Timmie's Black Felt Hat."

Lovely curtain valances can be made from the Italian hand-blocked paper, as the colors are gay and the designs usually have a floral border. There are several with an architectural design in the center, with a marvelous wreath surrounding it, suitable for a table top. Several smaller designs could be pasted onto one of those tiny individual tea tables which are such a boon to a be-sandwiched guest!

A simple chair-back could have a diamond appliqué on the wide top slat. If a French feeling is desired, use one of the marbled papers and in the center set a circle or star made of dull gilt paper. Outline it with a gilt paper edging and finish with shellac. These papers with tones of brown on a brown chair would be charming. If an Italian effect is coveted, use one of the vari-colored hand-blocked Italian papers; cut the silhouette of a classic bust out of tortoise-shell paper and apply on the marbled diamond. Or tortoise-shell paper can be used on deep green chairs. If a chair needs a modern touch, paint it any bright, clear color and apply geometric designs in metallic papers.

The more somber Italian papers have an Old-world look that suggests using them for book bindings. The paper is of excellent quality and, as with most Italian art, the design is pleasing. These could have the name labels in white parchment paper, written in dark green ink. More and more Americans are covering their own books; in Europe book-binding is fairly cheap, but here we must re-cover our old books so that they make a more presentable looking shelf. The mystery stories might be done in red and black, a paper resembling red grained calf, with a black label. The garden books in green with a silver label. The Italian ones in the Italian papers mentioned, and the gay French novels in the gayest of these French papers, which one only has to see to fall in love with.

Also for the library, a set of folios in modern papers for the modern room—marked "Letters—answered and unanswered," or "Bills—paid and unpaid." For the author, "Ideas and Clippings."

These sheets of papers may be found at the art department of the larger stores or at the small stationers and gift shops, or at the few larger houses specializing in fancy papers. As they are inexpensive, the experiment doesn't run into money.

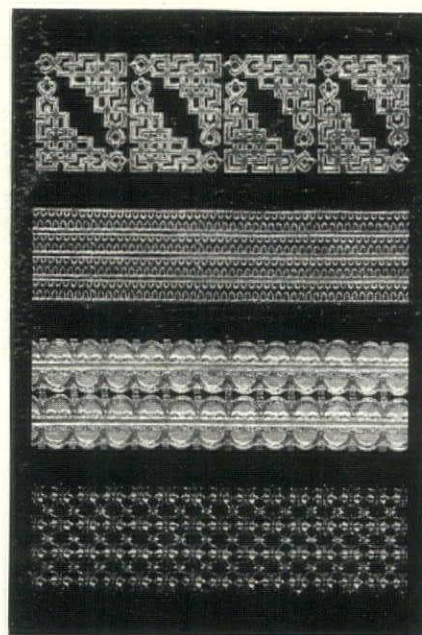
Many children's playthings could be refurbished. All sorts of interesting designs could be applied to trays for all sorts of uses. On these, shellac or varnish would provide a protective covering.

In case one is not an adept at pasting, begin practising on such simple things as a string box for the garden room, or a cigarette box. Repapering a discarded wooden cigar box: line it and edge it and use at least two papers on it, so its humble origin is completely concealed. A child's bank is a beginner's task, too, and if the child helps to make its own bank, it is sure to be more interested in filling it.

There are several kinds of pastes. On fine paper use this recipe: A tablespoonful of cornstarch to a pint of water. Let it come to a boil, stirring meantime.

For heavier papers, there are fish glue, library paste and rubber cement. Before pasting, wet the back of the paper with a sponge, especially the heavier types.

Paste carefully, cut accurate patterns first and avoid a home-made look above everything. The finished pasting job should be smart, clean and unpickable.



With the multitude of fancy papers



SUCH diverse objects as a dressing table finished in tortoise shell paper, a table top in marbled and a string box in modern show various appropriate applications of these colored and fancy papers

THE beginner might try her apprentice hand on a picture frame by using some of the amusing gilt fringe papers. The frame itself could be a plain color with a gilt edging, or some contrasting note



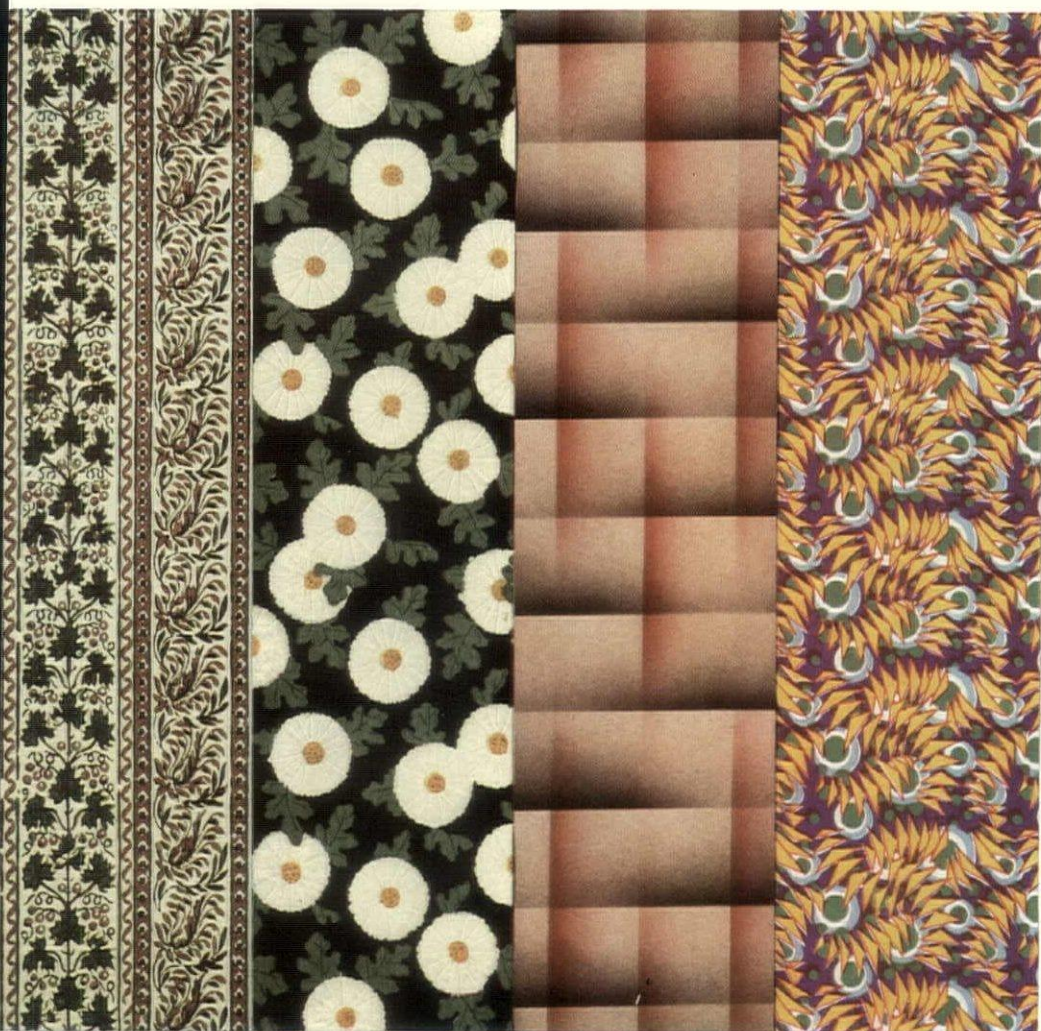
LOZENGE, WOOD-FIBER AND PLAID FOR BOXES

BOXES are also easy subjects for beginners—blanket and clothes boxes and desk boxes for correspondence. The blanket boxes should have a handle and label. Ready-made cedar boxes are obtainable. Use plaid or a modern paper

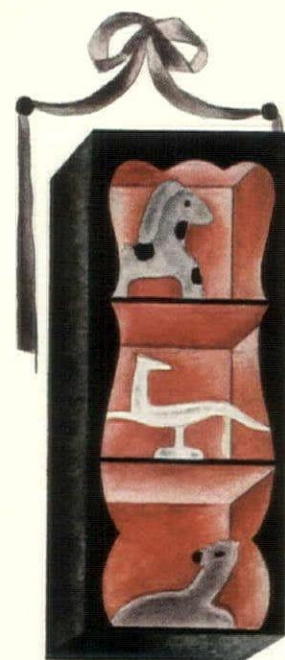


a good paster can finish a variety of objects

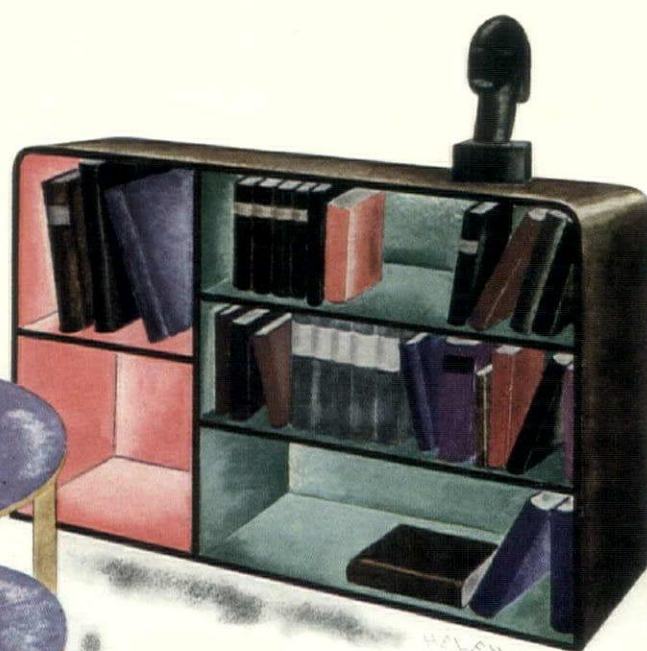
FROM the simple objects the good paster can go on to more difficult pieces of furniture. Unpainted pieces can be painted and then lined with colorful papers. In the two groups below plain papers in vivid reds, strawberries and green were used to line a hanging cabinet and a bookcase. Onto the table was applied blue spun glass paper. These papers and designs were chosen by Agnes Foster Wright and drawn by Helen Dryden



PAPERS FROM ITALY, JAPAN, GERMANY AND FRANCE



RE-COVERING books is no difficult job for a skilled paster. She can make her shelves colorful by choosing brilliant modern papers and giving a color to each type of book—detective stories in red, garden books in green. The title can be printed or written on a circular piece of vellum. In all these paper-pasting experiments the ideal is to make a neat, tailored effect

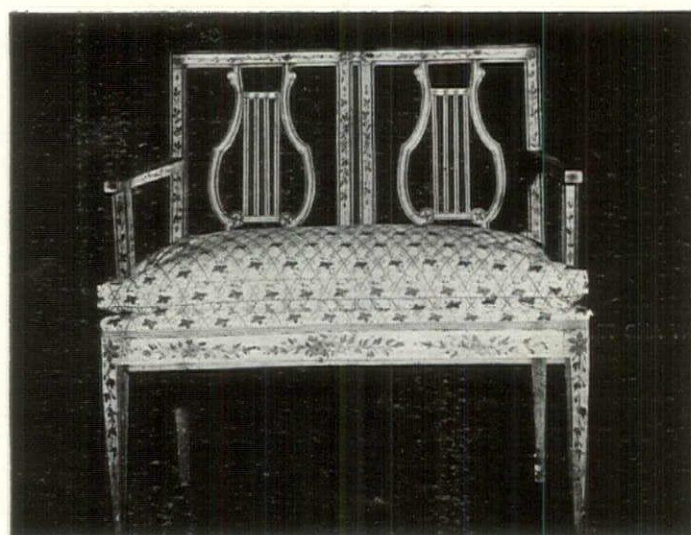


Italian Provincial sofas, settees and settles

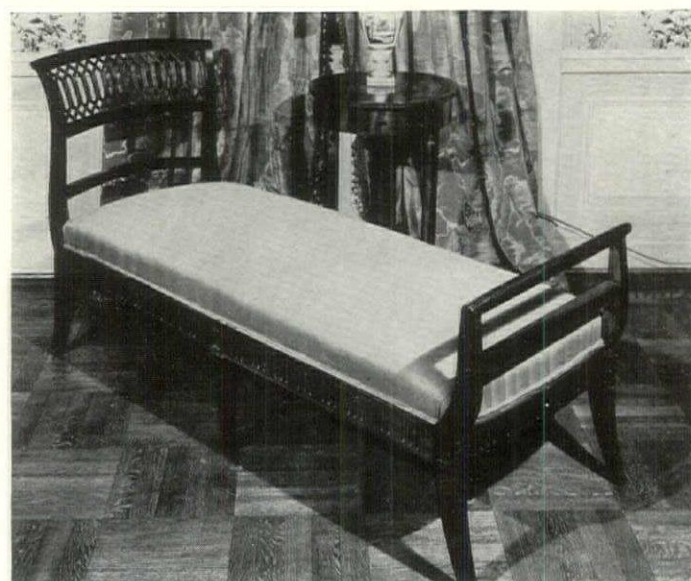
By Robert Carrère



WITH SHERATON AND LOUIS XVI DETAILS (REPRODUCTION)



VENETIAN "DIRECTOIRE" LOVE-SEAT



WALNUT CHAISE-LONGUE—ENGLISH INFLUENCE

THE EARLIEST form of the sofa was the refectory table bench which, in its simplest form, was an ordinary plank on trestle legs placed against the wall, with a high wooden back to protect the occupants from draughts. The natural development of this type of long-seat incorporated various refinements, such as the turned legs instead of the cross-braced supports, the paneling of the back, and the addition of arms at each end. The embellishments of carving, inlay, gilding, the elaborations of moldings and as a last touch painted decorations and gilding were added when the new epoch evoked by France produced the revolution in the Art of Living.

It could be said of these earlier forms of the sofa that they were in most cases beautifully built, and for that reason, there are more of them today in excellent condition than the chairs or other pieces of the period with a single exception—the "Dower Chest." Certainly for the high-ceilinged rooms, sometimes twenty-five or thirty feet high, their tall backs cut a bold line against the enormous blank wall space, adding a dark spot to balance the high fireplace, the heavy arras and the long massive tables. No thought of comfort for the human form, or convenience either, was planned. Backs met seats at right-angles; the seat was highly polished, solid walnut, and allowed one to slide off the edge. Had it not been for the heavy padding in the garments of the era, the wear and tear on the anatomy would have been well-nigh impossible to bear.

The 18th Century's curving lines, graceful forms and elegant details banished the Italian *panchi* and *casa panchi* from all except the most old-fashioned and conservative strongholds. The sofa appeared with its beautifully carved frame and upholstered back and seat, with rich brocade and needle-point coverings. The old tradition of the wall being the logical position for the sofa still obtained. The favorite placing of the sofa against the wall, a table directly in front of it and an accompanying group of chairs, in a set fringe around the table, is still to this day the most often found arrangement in (Continued on page 59)



WALNUT, POLYCHROMED SOFA—LOUIS XVI, ADAM



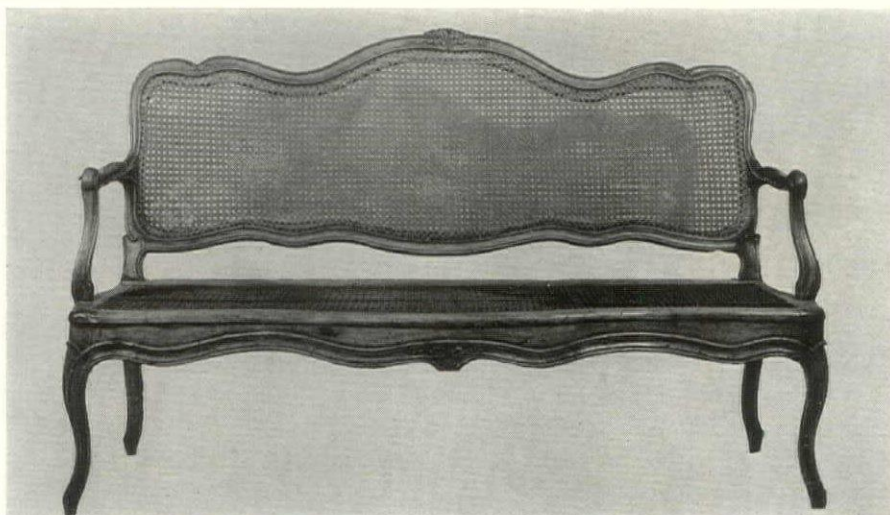
TYPICAL ITALIAN PROVINCIAL GROUP

SO STRONG was foreign influence in 18th Century Italy that cabinet-makers turned to French and English designers for inspiration. Pieces shown on these pages give their versions of such styles as Louis XVI, Directoire, Sheraton, Adam. Much of the charm lies in the naïve combining of styles

THE abandon with which the Italians made free with period detail is illustrated by the two settees on opposite page. The first combines Sheraton and Louis XVI. Arden Galleries. Essentially Directoire, the second borrows Louis XV and XVI painted motifs. Cassard Romano. Chaise longue. R. H. Macy



ELABORATELY CARVED VENETIAN SETTEE



NORTH ITALIAN LOUIS XV SOFA

THE Roman stripe satin on the sofa at bottom of opposite page is typical. From Barton, Price & Willson. In the group above, English influence is pronounced. Galleria Schacky. The Venetian settee is the type urban piece that was the inspiration of provincial enthusiasts. Metropolitan Museum. The use of cane on sofa at left is decidedly French. Cassard Romano

THIS is the fourth article by Mr. Carrère on the subject of 18th Century Italian Provincial furniture. The first, in the April, 1933, issue, gave an outline of the general influences of the time. Italian chairs were discussed in May, tables in July. The next article in this series will deal with the Italian Provincial commodes

The invalid enters the garden



I LEARNED many things about my house from an invalid who was my guest. She came to us with the wan face of the sick-room; but she possessed the blitheliest spirit it has ever been my good fortune to meet. "I want to forget my sickness," she said. And then, with gusto, she added, "Where is your flower garden?" I remembered Maeterlinck's wise warning, "If you are ill, cultivate a garden." Here was one who believed him.

At first she had to rest. "But I can arrange the flowers for you," she exclaimed. And forthwith we brought to her all the flowers of the garden. "Where are your Gladiolus vases?" she asked, as her white, tapering fingers began to sort the stems.

I LOOKED quizzically at her. So would you have done, for the last thing many of us think of in a house is to provide vases and bowls as specific havens for particular flowers. The size of a hat to hold a head is of vital concern to us; we must look well in it! But the queer things we frantically hunt for when we bring cut flowers into the house show up our thoughtlessness. We thrust bunches of stems into a medley of glassware, and then, with a flick here and a pull there, we think flowers should fall into grace and ease. So the Crane surmised when he served a meal to the Fox, and used his long-necked dinner-set for a guest accustomed to lap his food. What ever are you going to do with Pansies and Sweet Peas and a long necked vase! There must be shallow bowls of the right color, otherwise Pansies and Sweet Peas drown or are choked; there must be a network of stem supports, otherwise they straggle over the edges. Attend to Sweet Peas and Pansies and Violets, and each becomes a sweet thought rather than an afterthought.

The most demoralized condition in any house is when one is looking for vases in which to put flowers. We always have to compromise on straggling pitchers for long stemmed varieties. We have a nest of tables for tea; why not a nest of vases for flowers? Picked flowers have their rights to live, even for so short a time. Huddle them, and they die of strangulation. We have all sorts of glassware for our dinner-table,—from cocktail, wine and champagne to diminutive liqueur glasses. Our lips expect such civilized devices. A dinner-party is uncouth without them! We do not think of flowers until we are caught. Right at

the outset, my invalid guest set me thinking. What will they say when I go to the store and ask for a vase suitable for Evening Primroses, and for a vase sturdy enough for Appleblossoms and Mountain Laurel? I shall plan for the Violets of March!

IN fact, our guest planned for us. That was the way she cheated her invalidism. She would sit for hours in the garden. Her minutes were not marked by medicines, though she had her regular doses. "I may walk from here to here," she said, marking out her daily itinerary, "and tomorrow I hope to reach the Rose bushes." She would not be wheeled in her chair, though in that way she could have enjoyed the border flowers immediately. "Bravo," I exclaimed, and told her of a friend of mine who specialized in Gladioli. "What do you think!" he exclaimed to me one day, "a caller this morning rolled up to the very edge of my garden to see my flowers. But she refused to get out of her limousine. 'I'm still too weak to exert myself,' she sighed, with the inertia of the inveterate invalid."

My visitor laughed amusedly. I have watched her gazing at the treetops as they swayed, and then heard her remark, "How nicely you planned those chimneys of yours." There never was a hint that she was irked by sitting still. "If this garden were mine," she would continue, and she was off on one of her excursions of improvement. Nature has a way of falling in with stage-management.

I have a neighbor—a tall, sturdy mortal, in whose hands a flower would make of him a comic esthete. "Why don't you grow a garden?" I asked him once. Immediately a sense of embarrassment overtook me. But his answer came tersely and irritably: "Because it's too much damned trouble." "Yet you've made a landscape over yonder on your property," I commented. I looked at his rolling terraces, his blind walls, his levelled pastures that had once been hummocks of earth covered with undergrowth. "Well, you have that always, once you have made it. All the year round you have it, but you have to fuss all over again each season to have a garden, to get it back. You have to put bulbs in cotton and bushes in sack cloth." He puffed his pipe a moment. "I suppose there's another reason I don't grow a garden," he confessed. "Too many people come messing about and asking you



By Montrose J. Moses

how you do it. You have to talk fertilizer, spraying, grafting, pruning. I have too much of that kind of consultation in my profession to want it in a garden. You forget I'm a doctor."

I took advantage of the active moods of our invalid guest in the garden. My rock-garden is a monument to her invalidism. She invaded every copse; her quick eye extracted every advantageous rock to be uncovered; she made me follow a stream to its source, and, in so doing, I found myself on the highway of discovery. From her chair, which we moved to the woods, she pointed to bends and curves, where a slight damming of the water would create pools. We left her one day alone, and when we returned to help her to her room, we found her in great excitement. "Over there," she said, composing the landscape as though she was an artist blocking in detail on her canvas, "the water

will catch the sunset glow. What colors there would be if you made a pool in that spot!" As an outcome, I wandered in mud for several hours, unearthing another spring. So she cleared up that miniature wilderness. She gave us new vistas to the garden. Like an overseer, she told us what stones to haul from unseen distances. This was otherwise than we had expected. We had rather dreaded having an invalid in the house. But now I felt my own health improving with hers. Here was a gala person who reached forth, though she could not move far.

It came to the time when, away from the house, we had to serve her lunch, so busy was she in her quiet way. "The only time I feel I'm a nuisance," she said, smiling gently, "is when I see that tray." Such remarks were always, I came to learn, a preamble to some busy calculation about to break forth.

"This afternoon," she suggested, "I should like you to take me to the blacksmith's shop in the hollow over yonder." She pointed cross-country. We had passed it several times on our rides, but she had never remarked about it before. But she had seen, as we whizzed past, a mammoth grindstone ditched by the wayside. She called the smith's attention to it. "It was there when I bought the place," he replied, in answer to her inquiry, "it's no use to me." (Continued on page 58)





BRUEHL-BORGES PHOTO

CONDÉ NAST ENGRAVINGS

WHEN Mr. and Mrs. Joseph B. Platt chose the colors for their New York dining room, they painted the walls lime green and the table Chinese lacquer red. On the table they use red Bristol glass girandoles, simple, broad hemmed linen doilies and napkins and silver lustre place plates. The side chairs are old Yorkshires, with Chippendale armchairs

On the Chinese red lacquer dining table

Let Colchicums bring you autumn pleasure

MEETING new persons, entertaining new ideas, viewing new scenes, lend zest and freshness to life. The gardener finds this same zest in making the acquaintance of plants that are new to him. To look forward to the blossoming of a dozen or so different plants or shrubs that he has not met before, especially if their habits, appearance and forbearances are unknown to him, is as effective as an excursion abroad in quickening his imagination and refreshing his spirit. Old friends are indispensable but new ones keep us alert—so in the garden.

Colchicums, though long grown in gardens, are still generally not well known, at least in this country. And this is rather surprising since they are easy to grow and may be made to play a quite important part in the bravura of the autumn garden. Autumn Crocuses, a few kinds, are quite well known, but Colchicums, which resemble them, are seldom seen in any save the gardens of the curious, or in botanical collections. Some years ago on a misty September morning I first met with these flowers in a matchless rock garden. I thought them Crocuses, though some were pinker than any *Crocus* with which I was familiar. The labels soon put me right. These were Colchicums, these flowers thrusting up innocent of leaves at the

base of giant rocks in little shimmering colonies. I was enchanted with them and have since pursued Colchicums with assiduity though rather hobbled by the Plant Quarantine, that lets in Crocuses but inexplicably excludes Colchicums.

A little research revealed them as a genus belonging to the Lily family, differing from *Crocus* (which is a member of the Iris clan) "in three main characters, the position of the ovary, the number of the stamens (a *Crocus* has only three stamens while a Colchicum has six) and also of the styles." The non-botanical observer may note more superficial differences—chiefly a certain lack of that pristine crispness that is the property of all Crocuses, and a sort of carelessness of port, so to speak, which is more in the character of *Bulbocodium*, a still less well known bulbous plant. Colchicum is allied to *Bulbocodium* but differs from this little spring flower in the possession of six stamens and three styles and the segments are not, as in *Bulbocodium*, "divided right down to the top of the ovary instead of being joined to form a perianth tube."

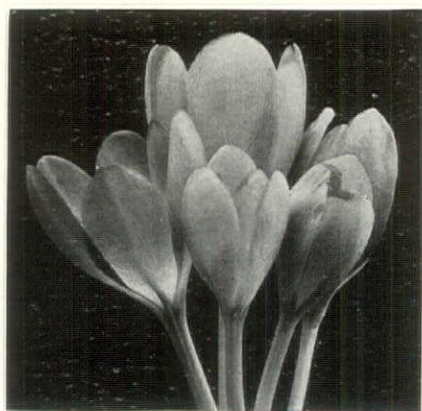
In ancient works, Colchicums are called Meadow Saffrons, or occasionally "Sonne before the Father, because (as they thinke) it guieth seede before the flower." But this notion, as the old writer goes on to explain, is credited only by those who do not give the matter due consideration. When the bulb is planted, the blossoms spring up, then in spring the leaves appear and the seed concealed in the ovary below ground ripens before the leaves fade in June. The corm matures soon after. From its unusual

By Louise B. Wilder

habit of flowering without leaves the Colchicum has also been sometimes called Naked Boys or Naked Ladies.

The leaves, as I have said, make their appearance in spring, very early, and grow with prodigious speed to a height in some species of two feet, bushy and lush and superbly if inconveniently exuberant. And herein lies their one drawback. For one looking upon the lovely rosy or white goblets in autumn gets no hint of this passionately leafy aftermath and so is careless of setting the corms in positions where there is room for it. And then when the great sheaves of leaves push up in spring one is astonished and put out, and when in June they begin to turn yellow and lie about, staging disorderly and unseemly deathbed scenes, one is quite properly outraged and resolves to have no more to do with such coarse creatures, which are probably not only quite out of scale with their surroundings but have, moreover, undoubtedly flopped over your choicest treasures and caused them to die. But before you root them out and cast them on the rubbish heap I pray you let your mind drift back to the autumn days when their naked blowing above the drowsing earth seemed a very miracle, and I am sure you will find some other way out of the dilemma.

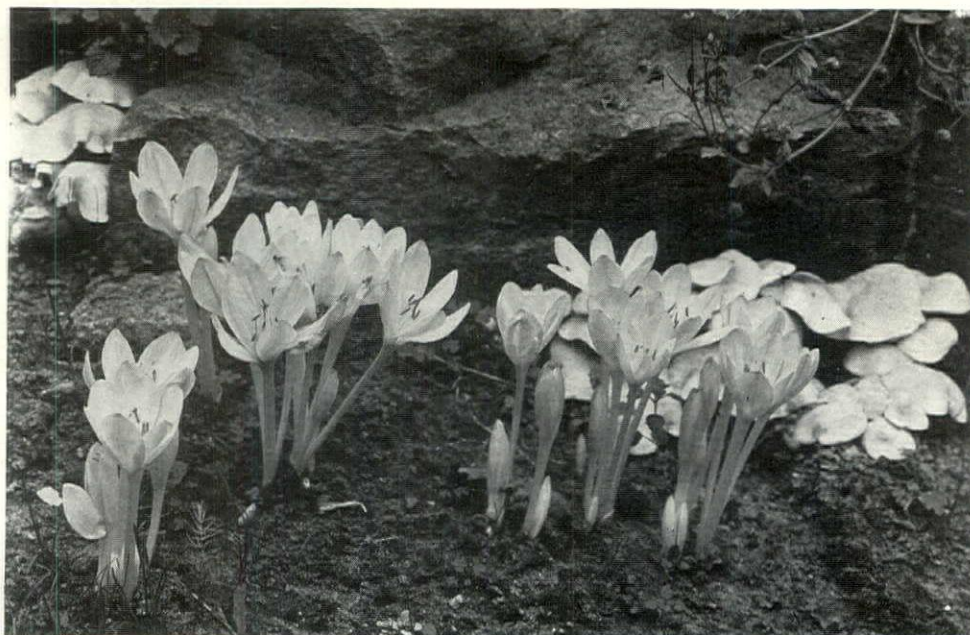
Colchicums are definitely not fit for use in small rock gardens. In my own they are grown at the back in a sort of no-man's land where the soil is black and rich,



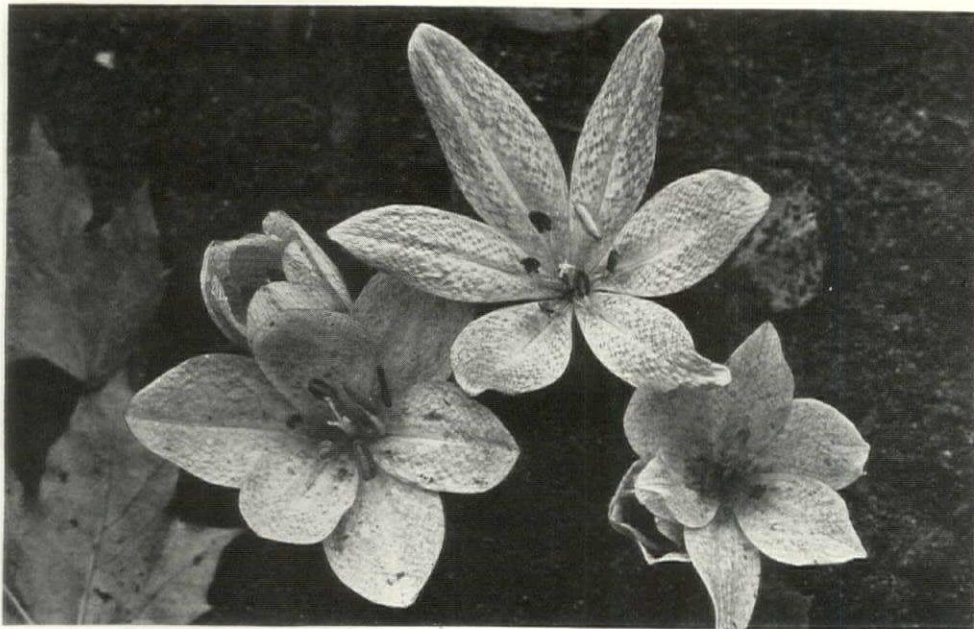
C. BORNMULLERI

ABOVE is the fragrant *C. bornmulleri*, one of the finest of its race. Throughout September its delicate rose-lilac and white blossoms, deepening with age, are a delightful feature of the rock garden.

AMONG the Colchicums which flower along with the leaves in very early spring is *C. hydrophyllum*, hailing from the Taurus Mountains. But it is difficult to handle under American conditions



COLCHICUM HYDROPHYLLUM



COLCHICUM SIBTHORPII

AN example of the tessellated Colchicums is *C. sibthorpii*, with definitely checkered flowers. Along with *C. variegatum*, it is native to Greece and the Islands of the Archipelago. As yet it is not offered by growers in this country

THE flowers of *C. speciosum* are very large and handsome, claret-rose in color when they are at their height in September and October. There are numerous forms of this species, one of the finest of which has blossoms of snowy white

EASILY grown and very floriferous, *C. autumnale* is immensely satisfactory. In the type the flowers are pale lilac, but some varieties are white, reddish purple or striped. There is also a double white, flesh tinted at the heart and very lovely

among Pulmonarias, Mertensias, Celandines, *Anchusa myosotidiflora* and mats of Arabis, a region wherein they can do no harm, for their companions are well able to take care of themselves, and this situation is not generally visible and need not be looked at unless it is in good blossoming. Also we grow them along the edge of a shrubbery border in clumps.

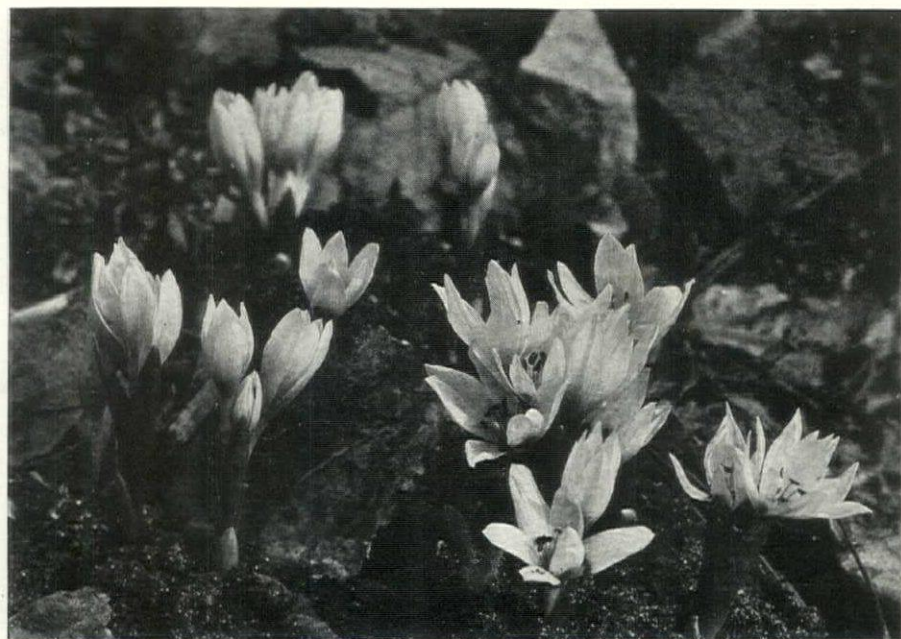
Colchicums should be planted in August, so order them at once. They like a deep rich soil, a nice loam not too dry, and it must be remembered that they suffer in times of drought and should be given water freely. They like sunshine but a little shade for part of the day is not detrimental to them. The individual flowers do not last long but they follow each other in quick succession, a well-grown corm sending up many flowers. The bulbs should be set about three inches deep over all. Violets of sorts make a good ground cover for them, protecting the delicate blossoms from spattering mud in the autumn storms. They may also be planted in grass but the increase in such situations will be slow.

The hues of Colchicums vibrate from purest white through faint blush to deep rose-lavender, almost garnet, the blooms of some species being tessellated or checkered in two tones. These checkered forms were much admired of old and John Rea, in his *Flora*, says that "such as bear single flowers wholly of one colour, and neither striped, or chequered, we will pass over as not worth the trouble." But today we do not agree with the old 17th Century gardener and think the pure whites and the selfs the prettiest of all. If the different species are planted they make gentle gaiety in the garden from the end of August through October.

And now for (Continued on page 56b)



COLCHICUM SPECIOSUM



COLCHICUM AUTUMNALE

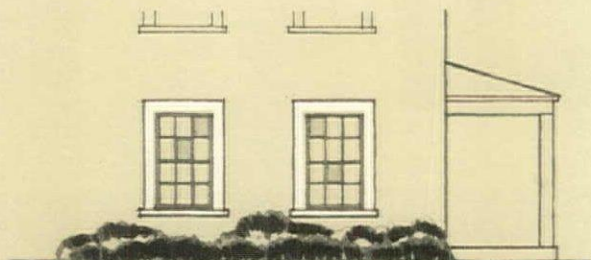
X + Y = Z, WHEN **x** = present conditions
 y = a small expenditure
 and **z** = a good investment

By Gerald K. Geerlings

X

represents the exterior of a dining room which faces on a garden, but is only indirectly accessible to it. The value of both would be enhanced if you could pass readily from one to the other. Moreover, why not a gay little terrace for parties?

+



Y

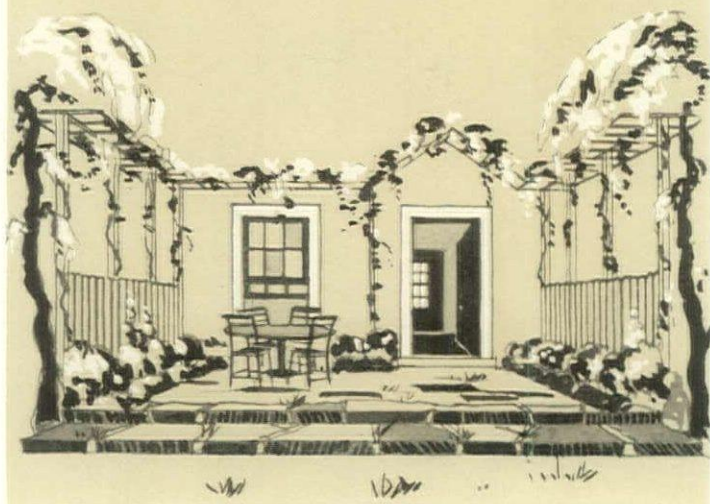
is an expenditure of about \$73.50, plus whatever you care to spend for paving and furniture. Three items cost about \$20 each: transforming a window into a door, the treillage against the house and along the two sides, and the fence of split saplings. Ten vines of Chinese Wisteria (75¢ each) will provide a design on the treillage in harmony with the yellow-flowered Laburnum Vossii at the ends of the lattice (\$3 each)

=



Z

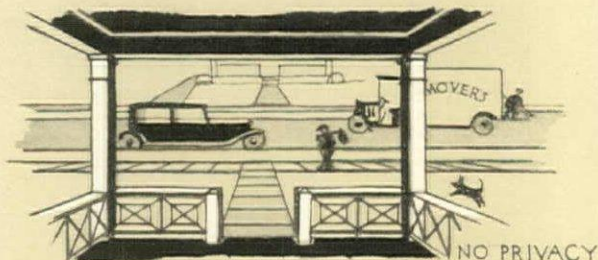
is the result of coaxing a part of outdoors to be an airy extension of indoors



X

typifies the porch which so lacks privacy that it is seldom used. One does not want to be aloof, yet one does not like to view a constant trek of trucks, cars and undesirables. If you do not choose to wait for a hedge to grow, let the fence serve

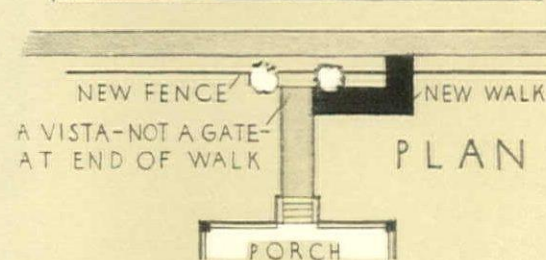
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Y

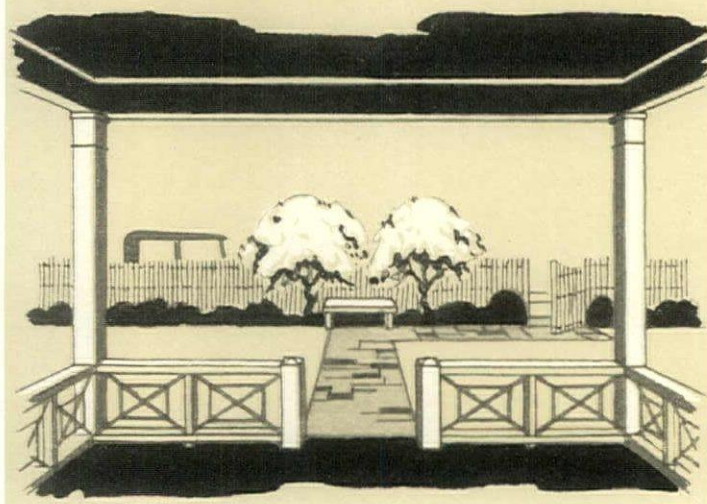
transforms a front lawn into a private garden by erecting a fence or growing a hedge, laying some new walk, and creating a vista from the porch. The new walk might be of flagstones laid on a cinder base at a cost of 50¢ to 80¢ per sq. ft. If the fence is of split saplings, 4' high, it will cost from 50¢ to \$1.45 per lineal foot. A cast stone seat 4½' long, \$27.50 up. High pruned Flowering Crab trees, about \$3 each

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Z

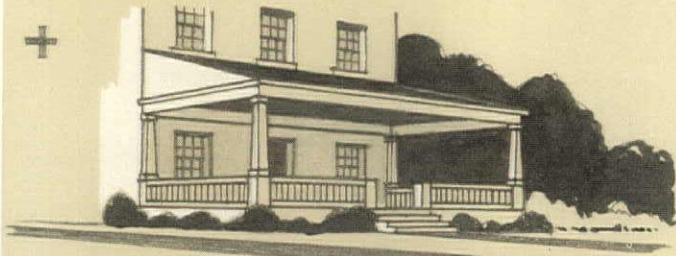
results in a porch which can be enjoyed; its outlook will be governed by your desires



X

is the porch with a hot south exposure, having columns far apart. While this may be improved by entire remodeling, a less expensive plan which will achieve almost the same results with vines and the passage of time is shown below

+



Y

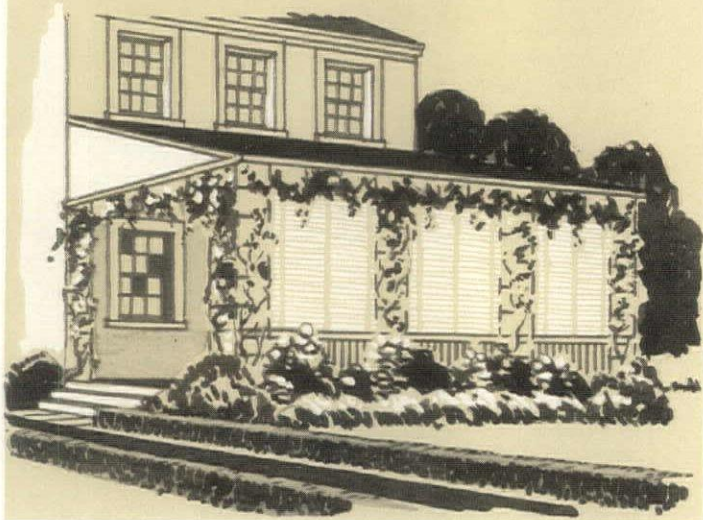
removes the old steps at the front of the porch and replaces them with others at the end. Combining the walk with the drive makes for a better lawn. The cost of the steps depends on local conditions but \$10 should cover it. Treillage to screen the columns, plus a few additional "ladders", \$25 to \$30. Venetian blinds in sections of 50 sq. ft., about \$25 installed. Six to eight Clematis, 75¢ each

=



Z

is the sum total of improved appearance, plus coolness and a welcome seclusion.



X

stands for the broiling heat of the sun as it pours into the main living rooms, and your desire to do something about the south exposure which will improve that facade as well as shade it. If you are vacationing at home, try these solutions

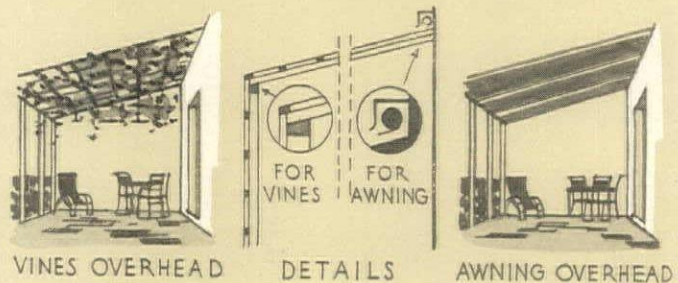
+



Y

is the amount necessary to provide shade as well as make the house larger by an outdoor living room or children's play space. The treillage for vines would cost about \$35; if the framework is for awnings, add \$45 or more to this cost, depending on material and size. Flagstone paving, 30¢ to 50¢ per sq. ft. laid directly in the soil. Table and chairs, \$20 up. Venetian blinds, \$8.50 each

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Z

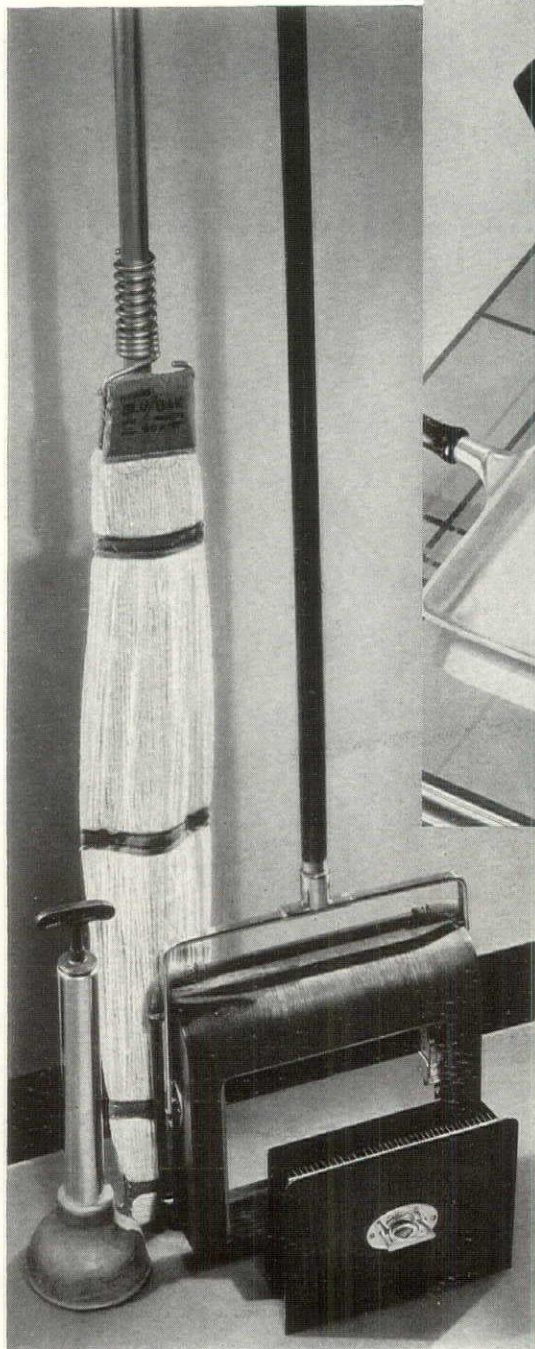
answers your desire for a cool south exposure and a more ample looking house



Each month these pages present practical and inexpensive solutions for architectural, interior and landscaping problems which are frequently met. Many of them can be executed by anyone fairly handy with tools, without recourse to professional assistance

Through bath and kitchen with pen and camera

OUR inquiring photographer has been snooping about in the best housekeeping circles picking up the latest bits of gossip. It seems there are many interesting newcomers to the bath and kitchen scene—substantial, hard-working citizens who live practical, helpful lives. Illustrated on these pages are some of the leaders whose service record is outstanding



LEFT. A new drain cleaner, floor mop and carpet sweeper. The drain cleaner works like a bicycle pump and develops tremendous suction. The mop features a small rubber pad at the tip with which especially stubborn dirt spots are effectively obliterated. The mop is self-wringing. Both: Lewis & Conger. Dirt picked up by the carpet sweeper goes into a box which is detachable for emptying. A built-in comb keeps the brush free of threads and the like: Macy



ABOVE. The cooking department. In the rear, an aluminum steam-cooker. The grilled pan, in center, is a smokeless broiler which helps keep the kitchen free of cooking odors. Surrounded by four pieces of the swankiest enamel ware ever—soft green or cream with chromium lids. Bottoms are black to increase heat conduction. Hammacher Schlemmer. Bacon and egg skillet: Lewis & Conger. The background is the plaid porcelain top of a new kitchen table: Macy



MARTINUS ANDERSEN

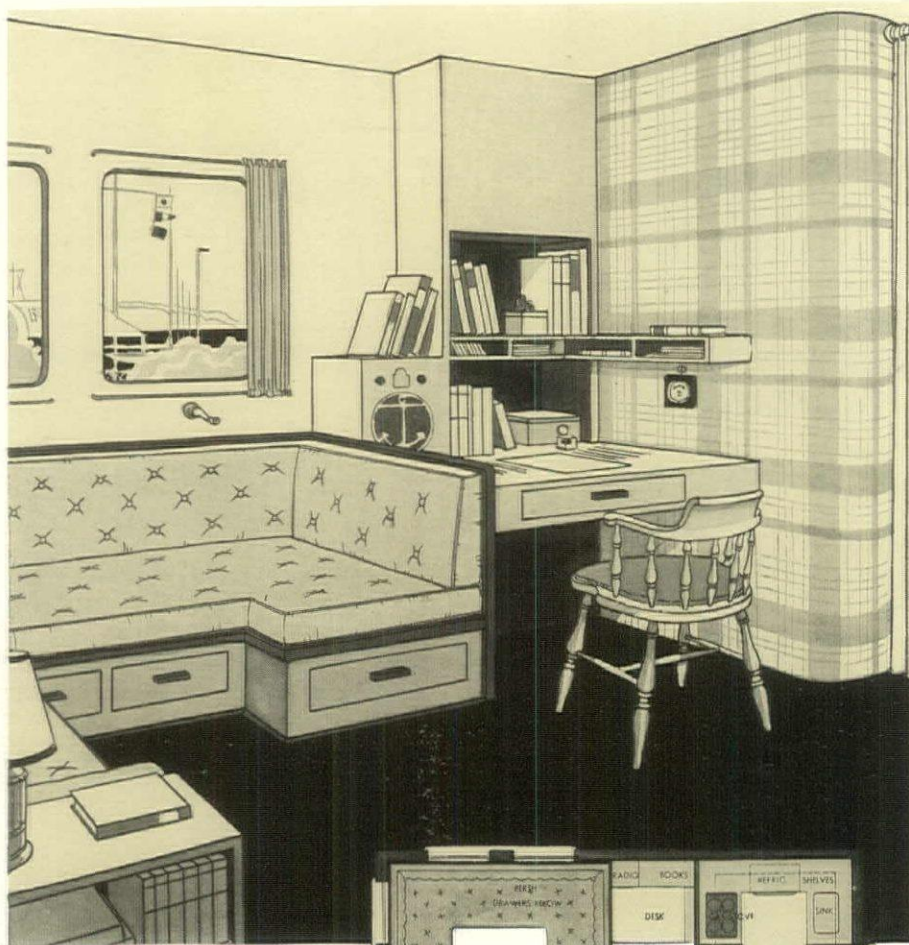
RIGHT. Among those present in the modern bath. Bath towels at upper left—brown stripes on beige, Martex; McGibbon; green and gray diagonal stripe: Mosse; royal blue, white border, Martex; Altman. On center panel—scale: Hammacher Schlemmer; portable mirror, shaving brush, towel rack: Lewis & Conger; sponge mitten, back sponge: Au Bain; mirror with clock: Macy. Plaid Fruit of the Loom shower curtain in white and gray: Macy; bath brush, with sponge back: Hammacher Schlemmer; permanently monogrammed soap: Au Bain

THE bathroom scale is especially recommended to those who must reduce or gain weight, a small screw device recording the poundage from day to day. For daylight shaving, stick the portable mirror on the wall near a window by means of a vacuum cup in the base. The shaving brush has a hollow handle which, when filled with one's favorite shaving cream, feeds just the right quantity to the bristles. The towel rack boasts a new, chromium-plated fixture on which there are no screws to mar its beauty. The clock on the 18 inch mirror is electrical

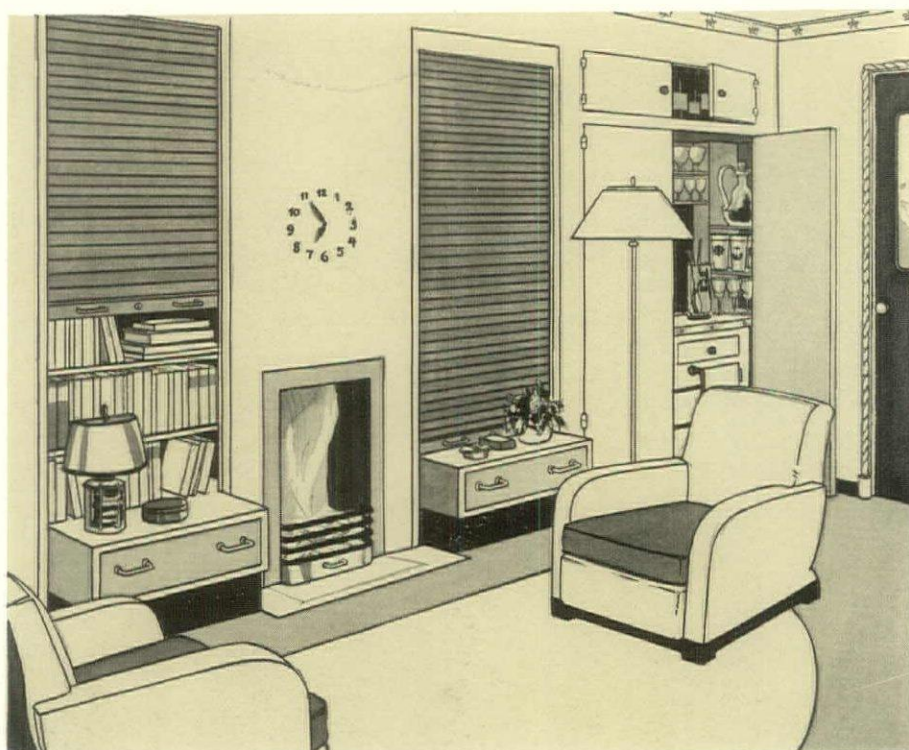
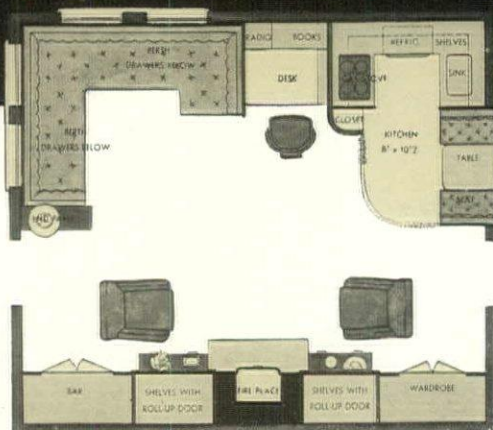


LEFT. In the foreground, from left to right, a hot pan lifter, cream separator, tea ball, and cellophane food bags. The pan lifter takes the heaviest roast out of the oven with no casualties: Lewis & Conger. The rubber cap of the cream separator fits all milk bottles, the glass tube siphoning any given quantity of the liquid into a separate vessel: Macy. The tea ball does not drip in transit from tea pot to the little holder beside it in the picture: Alice Marks. The cellophane bags are excellent for protecting left-overs in the refrigerator. In assorted sizes: Macy

THE two square glass receptacles in the center, at left, are for the preparation of baby food. Vegetables and such are finely ground through a sieve in one, and are stored in the refrigerator in the other, which has a glass lid. Behind these are a cookie cutter which makes six different designs in a single operation, and a rack for handling hot custard cups. At left in background is a coffee dispenser which releases just the right amount for one cup at each turn of the handle. Next are two white cannisters—flowered and plaided: Lewis & Conger



THE plan at right, these two drawings and the one at the bottom of the opposite page show a little week-end or vacation house for those who like things nautical. Here two people could live in real comfort for weeks at a time. Designed by Harry Richardson



Seagoing interiors for the nautical-minded

By Robert Keith Leavett

HE WAS, they said, a very successful architect, and as the evening drew out he proved a good talker as well. I remember particularly how he lectured us over the rim of a pipe which he continually threatened with lighted matches, but never quite got around to lighting.

"You fellows," he said, "think you're members of the practical sex. Severe, matter-of-fact, utilitarian—that's you, is it? Well, let me tell you something. I see a lot of couples at a particularly revealing time—when they're in the happy throes of planning a house. And I've noticed this: the husband usually has a gaudy but vague idea of the outside of the house—tapestry brick and that sort of thing—and he often wants a kind of baronial hall for a living room. Beyond that he just has no ideas worth mentioning. But the wife comes in with a gleam in her eye that means one thing first of all: closets and plenty of 'em. After that she's interested in the layout of the kitchen-pantry-dining room group, and of the living room in relation to that assembly. She has pretty definite ideas, too, about bedrooms and baths. But she never loses sight of the closets. Practical? Man, there's nothing can make you feel so long-haired, arty and impractical as trying to plan a house with all the closets that women want."

That was some years ago. Since then I have made the acquaintance of a breed of men who could give our friend cards and spades in the matter of closets, and in most other ingenious devices for making use of space, too. I refer to the yacht designers—naval architects is the proper term. They can bring forth a varied assortment of cupboards, lockers, racks, shelves, bins and storage spaces that is positively bewildering. Long after their inshore brethren have collapsed from sheer brain-fag the naval architects will still be pulling ingenious hideaways out of their sleeves with the rapidity and deftness of magicians producing live rabbits and flags of all nations.

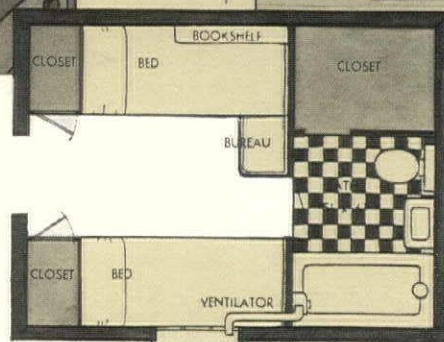
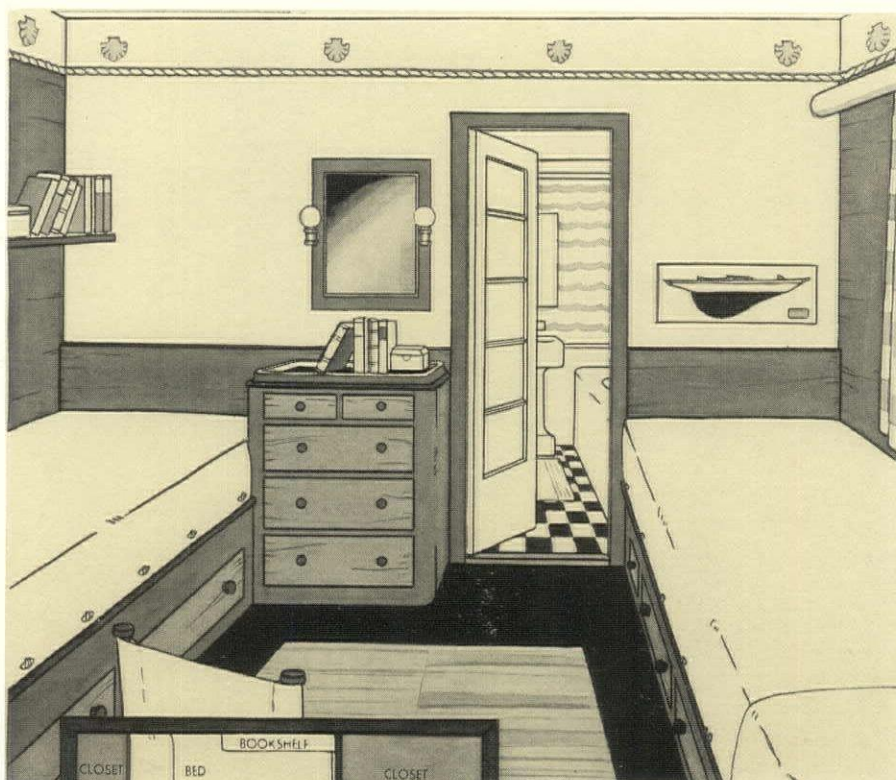
Of course, the fact is they *have* to. Come down to the yacht club landing with me

and see what their difficulties are, and how neatly and charmingly they solve them. Here, riding at her moorings, is a small power cruiser, immaculate in white and mahogany. She is barely thirty feet long; at her widest point she isn't over nine feet broad; she tapers to a sharp point at the bow and is round-bottomed to boot. You could put her down bodily in the hallway of an old country house I know and she wouldn't even slow up the traffic. And what must the marine architect put into her? Just this: Complete living accommodations for four people—two bedrooms, one indoor living room, one open-air living room, a toilet, a kitchen complete with stove, refrigerator, sink with running water and stowage for all utensils and food, not to mention the closets (or lockers as they are known on self-respecting ships)—and not to mention a place for the engine that takes you swiftly from one harbor to the next, so that your morning windows need never look out twice on the same scenery. That's an assignment to stump the ordinary architect. It's like those Chinese puzzles that fit neatly together if you know how, and drive you crazy if you don't. But the naval architect not only solves that problem by the most outlandish ingenuity in dovetailing one room into the next and making one room serve several purposes (the main cabin is by turns kitchen, dining room, living room and bedroom) but he also rigs up ingenious gadgets by which, even in that limited space, you can contrive guest room for two or even (in fair weather) three people.

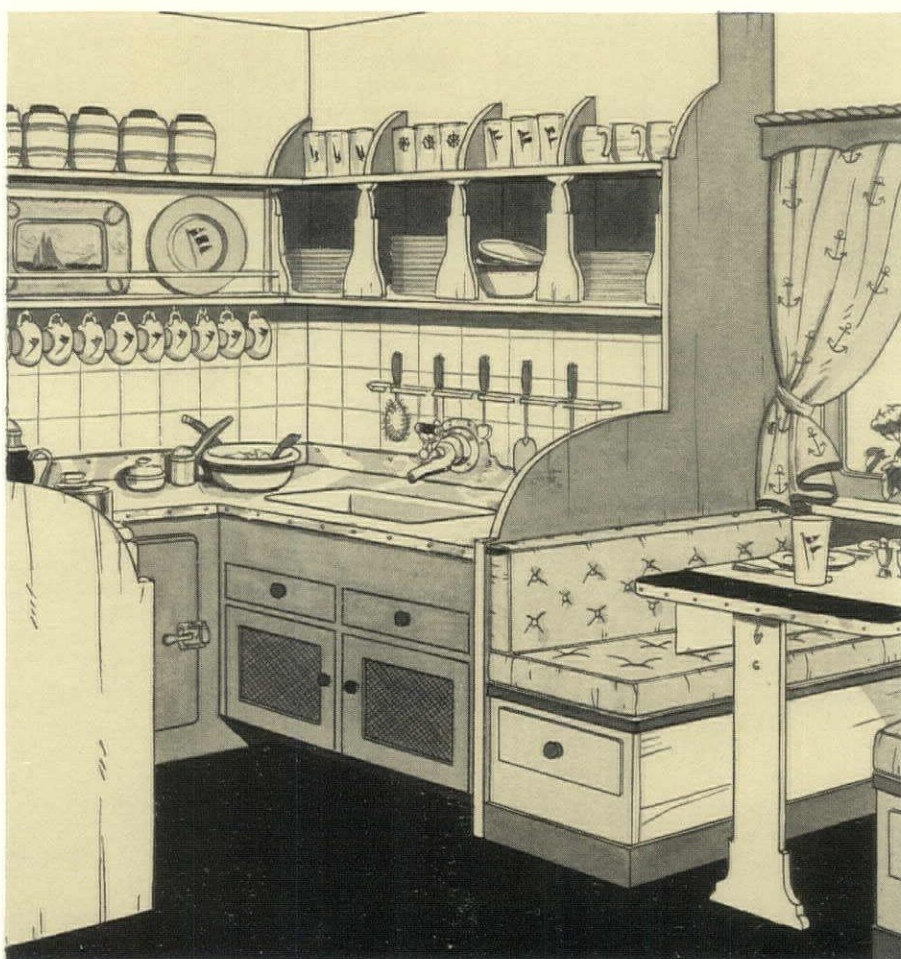
I am not trying to sell the idea that marine architects are the answer to the housing problem. Fortunately, space ashore is not at the same premium that it is on a boat, where one-third more length may mean two and a half times as much cost. But there are many engaging wrinkles and contraptions about a well-designed boat that are worth the attention of anyone who may ever have anything to do with designing a house. And who of us doesn't hope that maybe, sooner or later, he will be building the ideal house?

What, then, does the naval architect do that might add to the livableness of a shore dwelling? Surely there is nothing new in the idea of small rooms, or of one room with a number of rôles; apartment houses long years ago adopted those principles. No; there are two things, primarily, that a yacht designer does to give a cruiser its peculiar compact comfort and its peculiar nautical charm.

One of them is (*Continued on page 56*)



THIS could be a tiny guest house on an estate or the boys' quarters in a residence, or might be joined to the week-end cottage as guest space. Below are galley and dining room of the week-end house





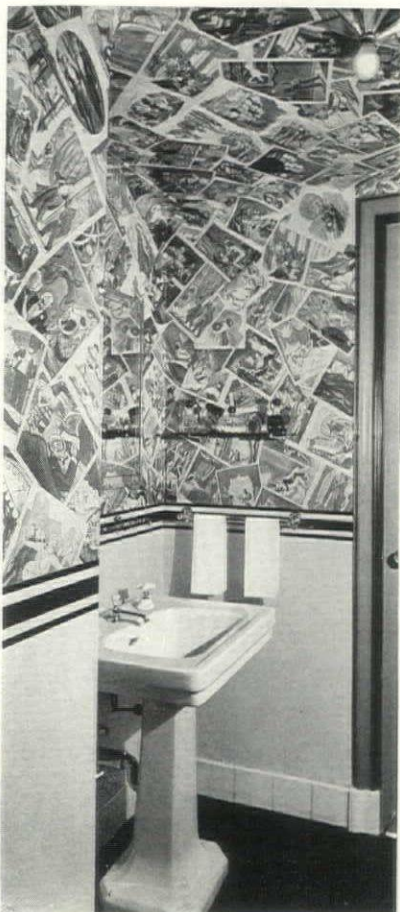
The latest bath news from the World's Fair

Now it's live fish on bathroom walls. In this brilliant scheme a blue-mirrored recess lighted from the sides contains an aquarium with glass shelf for bottles. Walls, white Sanitas with black linoleum dado and panels of deep blue glass. Blue fixtures; red oil silk shower curtains. Designed by George Sakier for the Standard Sanitary Company's Exhibit at the World's Fair

ANOTHER striking bathroom in the same exhibit cleverly combines Neo-Classic details with some modern features. The walls here are a grayish turquoise broken by white pilasters and black and white marbled panels with silver moldings. The flooring is of cream and black rubber and all of the fixtures are in brilliant black porcelain. George Sakier was the designer



EUGENE HUTCHINSON



DRIX DURYEA



TROWBRIDGE



MATTIE EDWARDS HEWITT

ON THIS page are a number of bright decorating ideas for both large and small baths. The modern scheme above is black and silver, with staccato notes of Chinese red. Mirrors, silver paper and Venetian blinds painted silver give a luminous quality of moonlight. Glass dressing table and porcelain fixtures are black; lights, crystal and lacquer red. White notes are provided by the zebra linen and fur rugs. Mrs. Robert H. McCormick's Chicago apartment; Elsie Cobb Wilson, decorator

THE lavatory at the upper left is papered with Peter Arno's gayest drawings clipped from his books and *The New Yorker*. Woodwork is gray with lines of black, white and sealing-wax red. The New York home of Mrs. C. Oliver O'Donnell. Anne Tiffany, decorator. Peach and turquoise paper is charming with white net curtains and dressing table in the bath-dressing room of Mrs. Wyllys R. Betts, Jr. Syosset, L. I. Valance, turquoise taffeta; chintz, peach and blue. Thedlow, decorators

Smart decorative hints from three modern dressing rooms

Victorian yields to Regency



WEST SIDE—BEFORE AND AFTER



SOUTHEAST CORNER—BEFORE AND AFTER

FROM Victorian to Regency would seem a move backward, but in the case of Mrs. James H. Stark's residence at Darien, Conn., it is really a long step forward to good design and proper plan. On these pages we present a pictorial record of the transformation, made by Donald G. Tarpley, architect. Ellen Shipman, landscape architect

As may be seen from the pictures above, there has been no temporizing with bad features. The circular bay on the west side has been completely wiped out and the side straightened as shown in the view of the southwest corner. Walls are of shingles laid with careful precision. The southeast corner is immediately above



SOUTH FACE—BEFORE AND AFTER

THE south face of the house was cleaned up, the ugly stained glass window removed, the roof lowered and broadened after the mansard fashion to give space for servants' rooms on the third floor, and the huge dormers taken off and replaced by small ones that are more in keeping with the general scale. The roof is slate

THE front face, below, evinces the most marked improvement. Where before was an expanse cluttered up with unrelated units now is an attractive, dignified façade with all parts in perfect scale and well related. The two most important bedrooms are located in the new wings, over the loggia-porch and dining room, respectively



NORTH FRONT—BEFORE AND AFTER



NEW FRONT ENTRANCE



NEW SIDE ENTRANCE

DIRECTLY above is the main entrance, designed in the classic mode of the Regency. This opens to the entrance hall, with living room directly ahead, powder room and flower room on right, children's wardrobe room, with separate outside entrance, and service rooms to left. At right above is the entrance to flower room

AT THE right is a view of the dining room, looking through to the west at the dining porch. The dining room is furnished in 18th Century English pieces and has a scenic paper patterned with tropical birds and trees. The loggia porch is decorated with lattice and the openings may be screened from sun with latticed roll screens



DINING ROOM



LIVING ROOM

FURNITURE in the living room, left, is also mainly 18th Century English. This view shows the terrace side, with the French windows opening upon it. In the background is the door to the library, at one side of a fireplace. Another living room fireplace is in the opposite wall. This room measures twenty by thirty-six feet

ON THE second floor are eight bedrooms and seven baths. In addition to the main stairway, there is a service stair that goes up from the first floor service hall and continues to the third floor where five maids' rooms, a children's playroom and a sewing room are located. This space was unusable before the remodeling

The complete transformation of an ungainly house

On the making of gardens beside the sea

ALTHOUGH the shores of America are dotted with many beautiful gardens, large and small, costly and simple, and it sometimes seems that flowers are never more gorgeous in color or bloom more luxuriantly than when grown in the saline atmosphere of the sea, dwellers by its side have even more than the usual problems to consider in the development of successful gardens.

First of all there is the question of location. The ways of the wind must be given serious consideration, for wind, as well as salt spray, can work havoc with an unprotected seaside garden. Natural slopes and buildings can be counted upon to play a part in staying the strongest attacks of the fierce blasts that sweep in from the sea. Evergreen shrubs and other hardy growths can be planted for windbreaks. But the only way to save a garden from the salt spray that kills and blackens all plant life

with which it comes in contact, is to place it absolutely out of the sea's reach.

There is also the sun to make one ponder before locating the garden. Near the sea, where the sun lingers and burns on the sand, its light and heat are often so intense that plants droop under them and it becomes necessary to shelter a garden to some degree with shade trees and shrubs in order to overcome this difficulty or else to limit the planting to growths which are able to defy the sun with impunity.

Then, before the garden is made, there is the ever-present problem of soil to be taken into consideration. Roots require food and firm anchorage and according to their individual characteristics they must have either light or shade and a helpful soil to bring them to their best development. Usually the soil near the sea is abundantly sandy and porous and a heavier earth is sometimes added to it, or an

By Christine Ferry

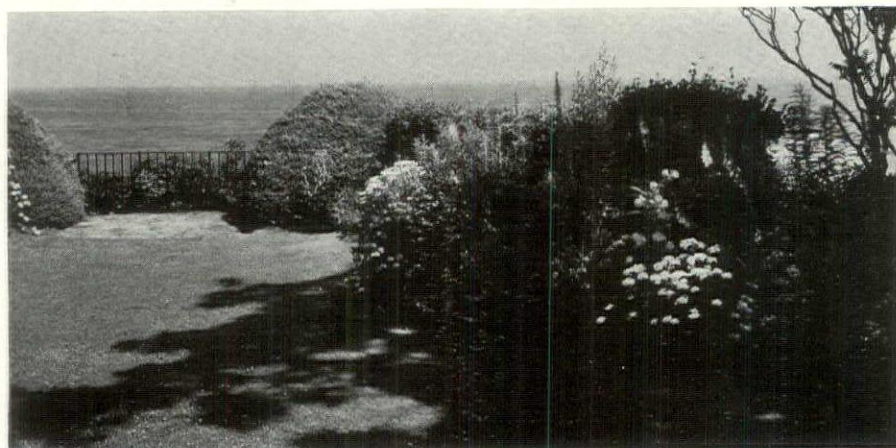
ample supply of well rotted manure, that the plants may obtain sufficient nourishment and the soil about them be able to hold moisture longer than is possible when it is very light. A sandy soil, in fact, enriched with one having more body and nourishing properties, is likely to favor the ambitions of garden growers. A hard clayey soil, inclined to cake, is one of all others undesirable in a garden and fortunately one that makes small claim to seaside space. To have a successful garden the soil must be good, and although there are many places by the sea where Nature herself supplies an admirable soil for flower growing, there are many others where it is necessary to introduce a foreign soil to provide a good growing bed.

Finally, to construct a good seaside garden, it is necessary, as with all other gardens, to learn what plants are best adapted by Nature to its special conditions. All seaside gardens quite naturally do not fall under the same laws, those adjoining bare strips of sand having different possibilities from those near a rocky coast. Builders of successful seaside gardens need to put a curb on the wish for all sorts and varieties. Even in the most desirable situations, the intense heat of the American summer, the usual summer droughts and the brilliant, almost unrelenting, sunlight prevent such gardens from thriving as freely as they do in the moister atmosphere of the English coast.

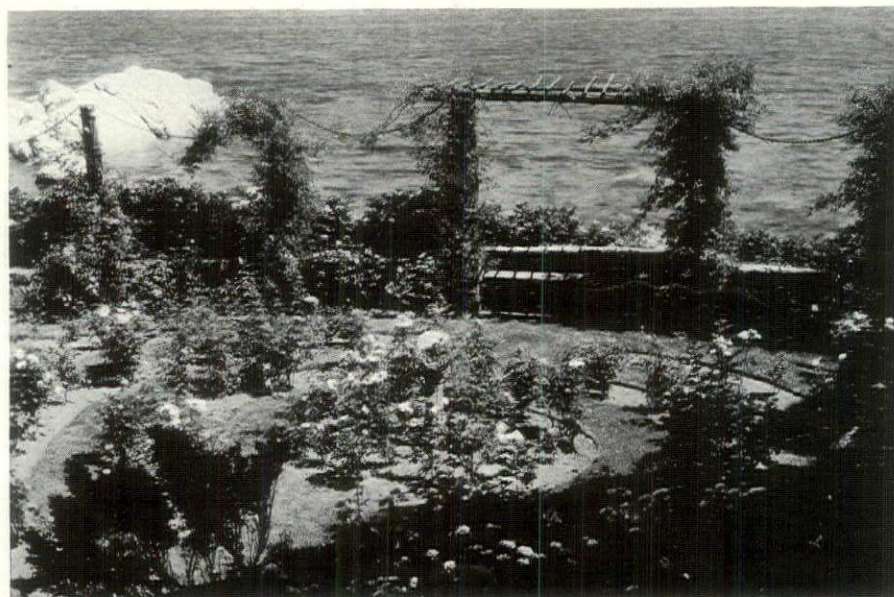
To locate the garden in a spot sheltered from the fiercest blasts of the wind, away from the salt spray and where the sun will not burn it too strongly, and especially to discriminate in the selection of plants, is to outline the road to success.

Sometimes one has a choice as to the type of garden to be established, but more frequently Nature herself steps in and determines the matter for us. In some localities the wisdom of the rock garden is obvious, in others there is an opportunity for the development of the water garden; but as a general thing along the North Atlantic seaboard there is nothing more gracious and satisfying than the more or less naturalistic early American garden with its mixed borders of annuals and perennials so planned as to provide continuous bloom during the summer months and an abundance of picking flowers for the decoration of the interior of the home.

For the seaside home where the season



IN MRS. EUGENE CLAPP'S GARDEN, SWAMPSCOTT, MASS.



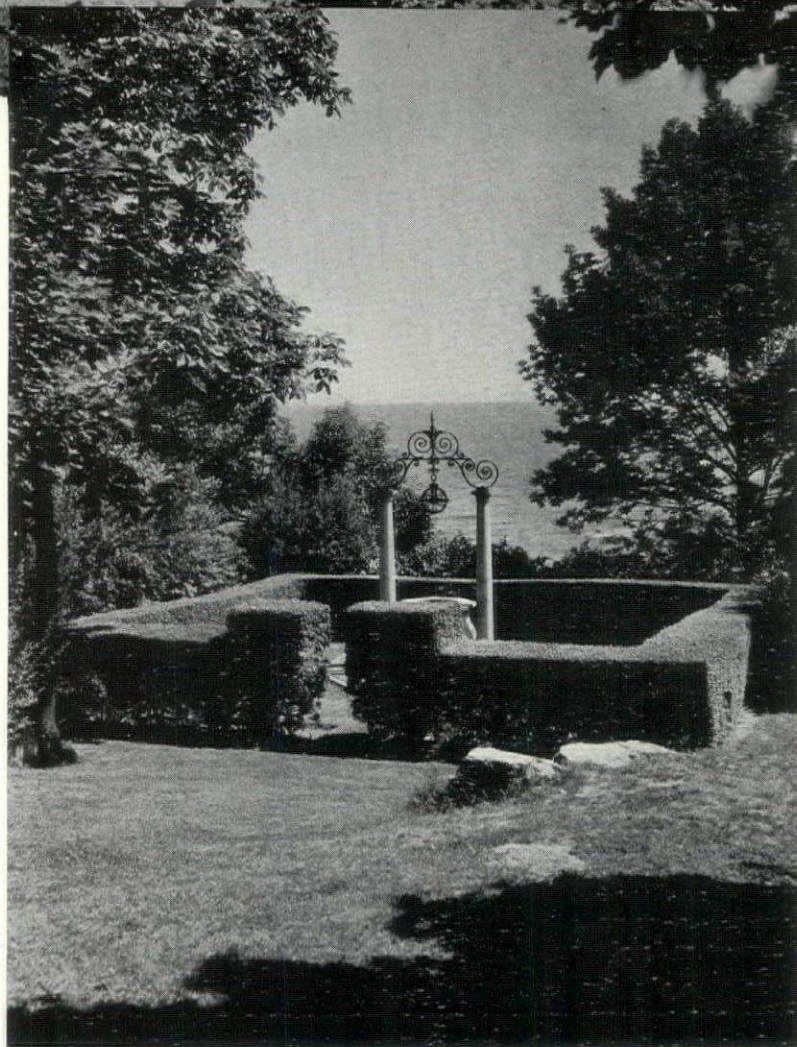
THE CLAPP ROSE GARDEN OVERLOOKS THE OCEAN



FURTHER VIEWS OF THE CLAPP GROUNDS

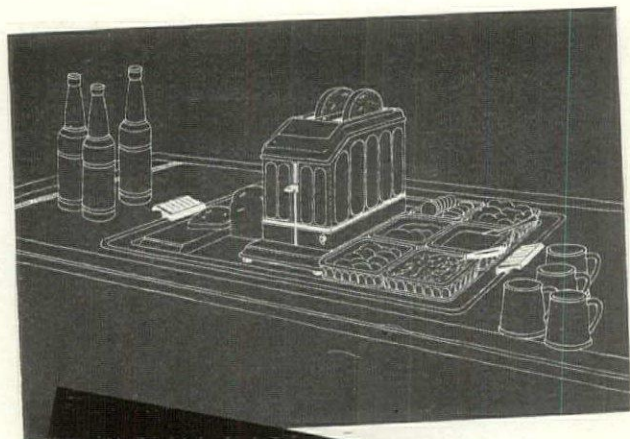
opens late, a garden of hardy perennials should prove particularly satisfactory, since the more work that can be done in the autumn on a garden of this character, the better the results the following spring. Perennials give the least trouble of any class of plants and their beauty is pronounced. They seem to like the proximity of the salt spray and the truly hardy ones live on and bloom freely from year to year like the flowers of the field. A seed bed should always be planned as an assistant to the raising of perennials, since such a bed enables a gardener to raise large quantities of plants at very small expense and does not in the meantime disturb the appearance of the garden.

Although perennials are among the happy plants that can be moved at almost any time of the year, there are a few, like the Hollyhock, which seem to flourish better if set in the ground when things are budding. Hollyhocks are undeniably hardy, but the flowers of young plants are so much larger and more beautiful than those from old ones that it well repays to sow each spring for transplanting and blooming the following year. These great plants would be sadly missed from seaside gardens, for they are strong in personality. In formal gardens they can be grouped effectively in (Continued on page 56b)



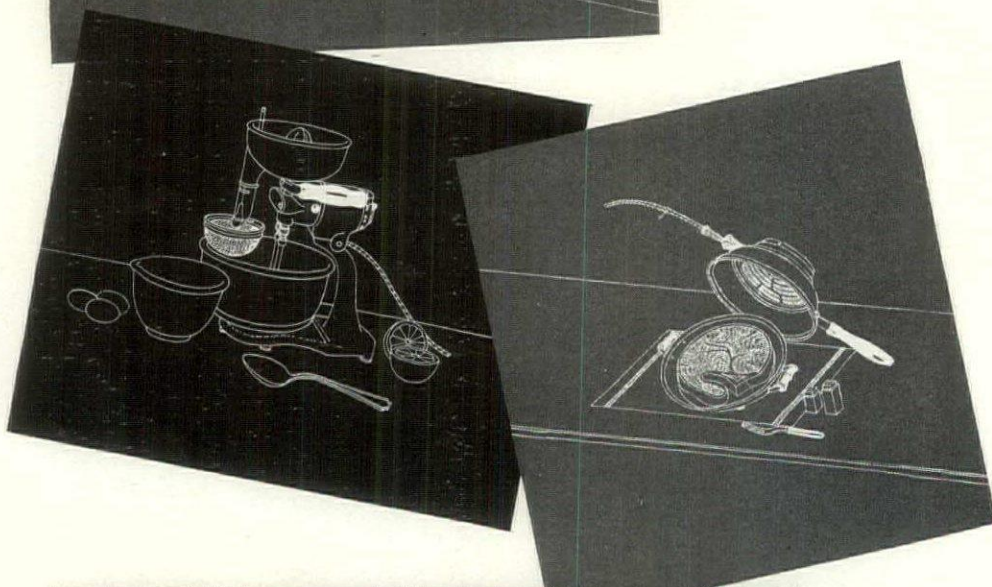
GEORGE H. DAVIS STUDIO

A summer garden on the Massachusetts coast

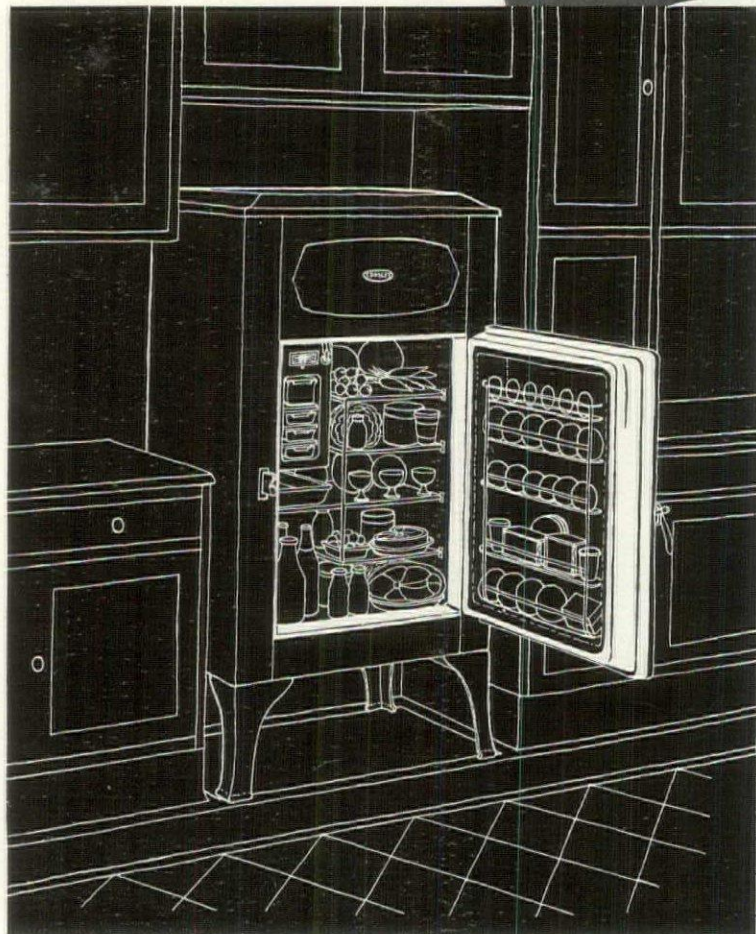


Take the electric way out of your trying household cares

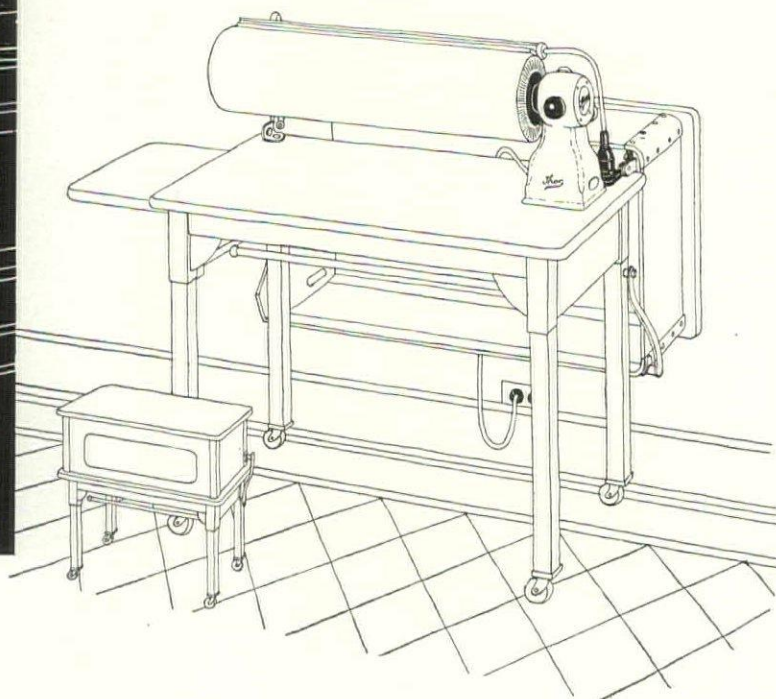
THE upper sketch at left shows the Hospitality Tray, a new culinary ensemble that includes a two-slice Toastmaster—the automatic toaster that produces toast done to any degree desired—a small cutting block and knife and six crystal dishes for the things that combine well with toast for party treats or pickup meals, all on a chromium tray

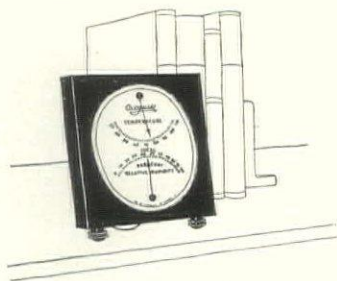


AT the left are two more valuable items for the all-electric kitchen. The first is the Mixmaster—a multi-purpose gadget that juices fruits, mixes sauces, whips cream, mashes potatoes, etc., and does all of its tasks well. The other is a tiny table stove (Rite Wa Broiler) that broils, bakes, toasts and cooks. In polished aluminum for alternating current

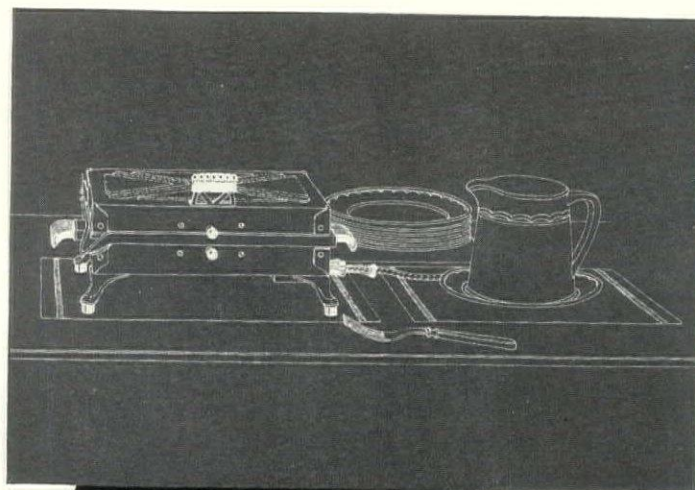


TO THE left is Crosley Shelvador, an electric refrigerator that in addition to the usual features has its door fitted with recessed shelves that conveniently hold fruits, etc. Below: Thor automatic cabinet ironer. Roller section made of aluminum alloy will not rust or rub. When closed it forms a handy table. Sliding board at end enlarges table size

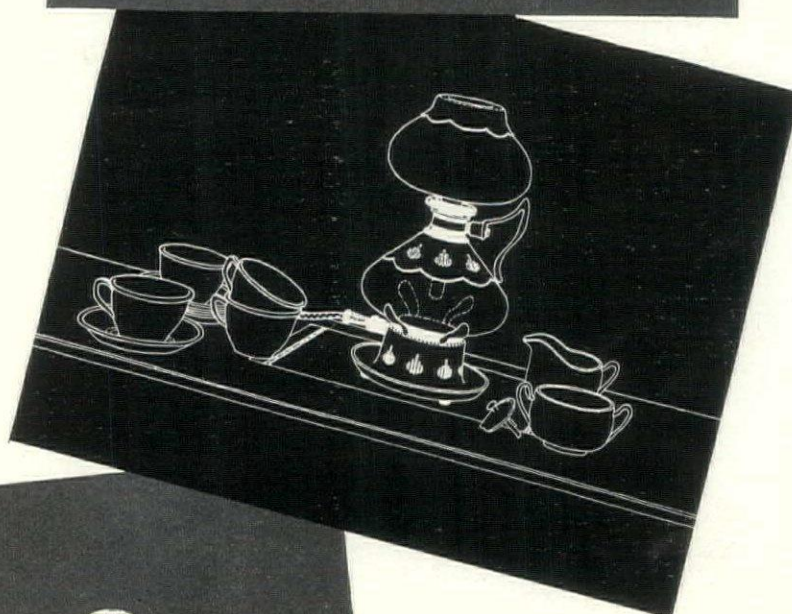




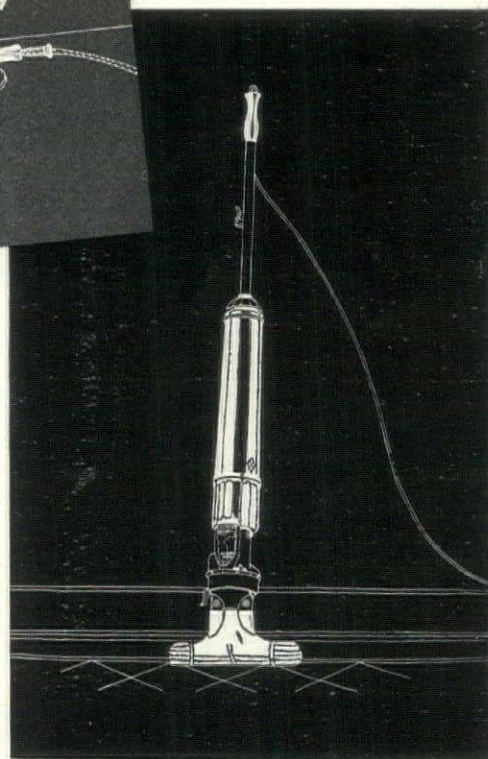
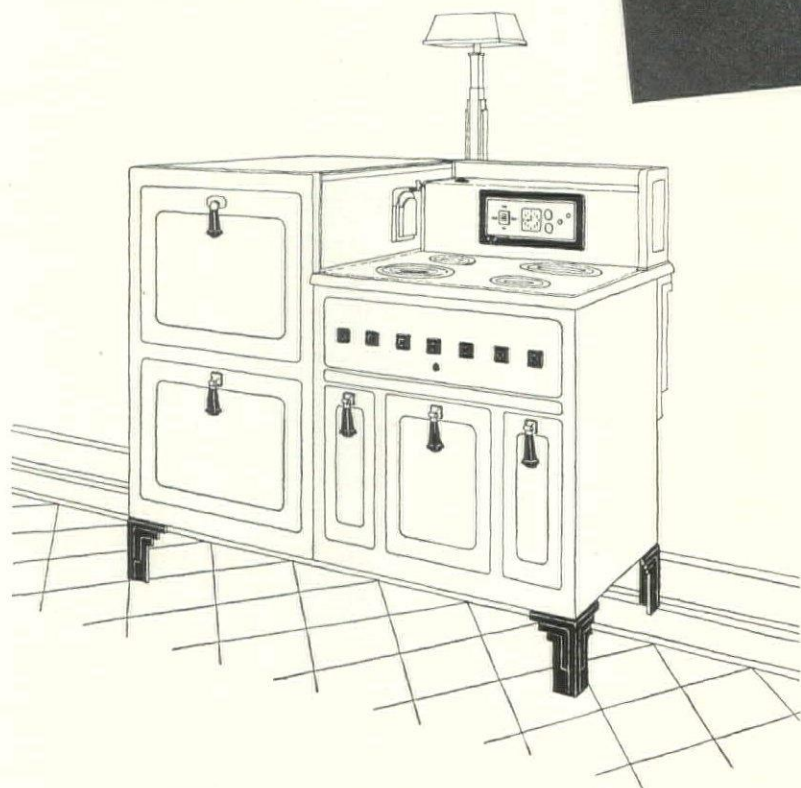
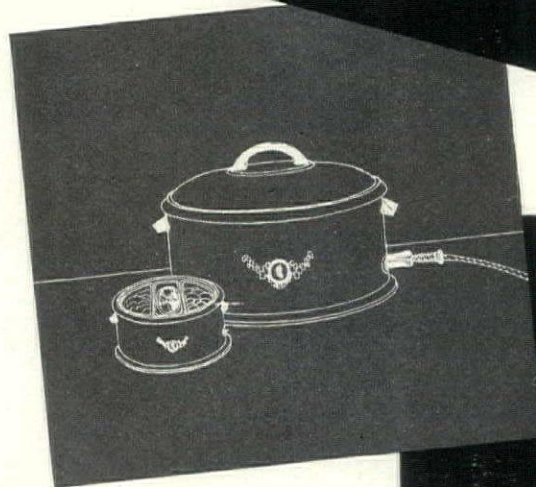
MAYBE it is the humidity! If so, the lower dial on the Airguide, above, will tell the tale. The other dial gives the temperature. Black and chromium case. At the immediate right is General Electric's new non-oscillating Quiet-fan. Scientifically stream-lined to give maximum performance. Its quietness is emphasized. May be tilted up or down



THREE more kitchen electrics in white on black: Hotpoint sandwich grill—prepares toasted sandwiches, thick steaks, waffles, or, simultaneously, bacon and eggs, at table. Hotpoint coffee maker (various sizes)—utilizes vacuum application of drip system; Pyrex glass. Nesco roaster—holds six quarts; insets take three vegetables at a time



At right, below. The Electrickbroom, a lightweight floor cleaner combining qualities of dust-mop, sweeper and vacuum. Also usable on walls, bedding, furniture, etc. Below. Crawford Epicure range, equipped with such features as built-in triple automatic time control, Speedwell cooker, vertical broiler, Hot Spot surface units, illuminated oven



The Gardener's Calendar for August

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>○ Full, 5th day, evening, E.</p> <p>☾ Last Quar., 12th day, evening, E.</p> <p>● New, 21st day, morning, E.</p> <p>☽ 1st Quar., 28th day, morning, W.</p>		<p>1. Late plants of celery, Cabbage, Cauliflower and Kale may still be planted. Use plenty of water when setting them out and water them twice daily until their roots are well established. Where feasible, it is an excellent idea to shade the young plants for several days.</p>	<p>2. Annual flowers intended for blossoming in the greenhouse this winter should be started now. Seed of Stock, Mignonette and Snapdragon may be sown in flats for this purpose, or small plants purchased from growers who specialize in supplying such material.</p>	<p>3. Strawberry beds set out at this time will bear a full crop next year. Get good pot-grown young plants, give them a rich, sandy soil, and keep them well watered at all times. Both the perfect and the imperfect types should be planted to assure proper fertilization of the flowers.</p>	<p>4. Special attention should be given to Cabbage and other green vegetables on account of the leaf-eating insects that are quite sure to attack them. Spray with arsenate of lead as a standard remedy for most kinds. Often these insects appear suddenly in large numbers, so keep on the watch.</p>	<p>5. Banking Celery with earth is not advised on account of the intense heat which this system produces in summer. It is better to use the special paper bleachers or boards stood on edge on each side of the row for this purpose, blanching only in usable quantities.</p>
<p>6. Neglected ground which is intended for cultivation next year should be forked or plowed and harrowed thoroughly so as to remove the troublesome Rye and Twitch Grass. With the latter it is important to remove as many of the long, tough root runners as possible.</p>	<p>7. Vegetables of forcing types may be started for greenhouse cultivation. Tomatoes, Cauliflower, Lettuce, Spinach, Parsley, are of easy culture under glass. As a matter of fact, the up-to-date greenhouse can be made to produce off-season vegetables of many kinds.</p>	<p>8. Bay trees, Palms, Hydrangeas and other plants used for decoration are usually infested with aphids and other insects, particularly during hot, dry weather. Use nicotine sprays regularly and freely in order to exterminate these pests, or at least to hold them firmly in check.</p>	<p>9. Cuttings should be taken of bedding plants such as Coleus, Geraniums and Alternantheras. If these are carried in a cool greenhouse through the winter they will make good stock for setting out next spring. Some of the modern varieties of Geranium are especially worthwhile.</p>	<p>10. Evergreens, both broad-leaved and coniferous, may be planted at this time. They need a great deal of water, so it is advisable when resetting them to saturate the soil. Where possible, too, let them be protected somewhat from the sweep of drying summer winds.</p>	<p>11. Melons ripening now should be sprayed with Bordeaux mixture. Place boards under the young Melons to assure even ripening and freedom from rot on the under side. Let them leave the vine voluntarily, or at least wait until the stem begins to crack loose from the fruit.</p>	<p>12. Bulbs intended for forcing into bloom in the greenhouse should be ordered at this time. Boxes, pans, soil and other materials needed for them should be made ready as some bulbs are available now. Succession plantings, of course, mean an extended period of bloom.</p>
<p>13. Failure with lawns is often due to improper preparation of the ground and too meagre seeding. Sow grass seed thickly, as this will help to choke out the weed growth. Be sure that the soil is well loosened beforehand, raked level and fine. After sowing, rake lightly and roll.</p>	<p>14. Hedges of all types, evergreens that have been confined to a form and plants that are clipped, should be gone over now as growth for the season is about to cease. One of the secrets of success with such plants is never to let them get unkempt and out of hand.</p>	<p>15. Roses should be encouraged by top dressings of bone meal, lightly raked in over the root area. Though this fertilizer does not necessarily improve the quality of the fall flowers it is sure to give the plant more vigor and will strengthen it for blossoming the following year.</p>	<p>16. There is still time to sow some of the cool crops in the vegetable garden, especially if you use "early" varieties. Several sowings of Peas should be made this month, also Spinach, Cress, Radishes, Lettuce, Turnips, etc. Keep the ground working as long as you can in the fall.</p>	<p>17. Crops that remain in the ground until late, such as Swiss Chard, Parsnips, etc., should have a top dressing of a strong standard fertilizer applied to them and consistent pinching of the young growth. The usual plan is to remove the two outside buds in every group of three while still small.</p>	<p>18. If you want high-grade Dahlias bloom keep the plants properly disbudded as well as regularly watered. This means a constant application to the pinching of the young growth. The usual plan is to remove the two outside buds in every group of three while still small.</p>	<p>19. The cane fruits should be looked over at this time. Old shoots on the Raspberries and Blackberries should be cut out entirely as they do not bear again. Such removal also gives room for the proper development of the vigorous young canes, which will bear next year.</p>
<p>20. If you have a greenhouse make a compost heap of all discarded plants. Use top soil with a sod growth, adding manure and bone meal for enrichment. The material will decompose and form the finest sort of soil for repotting or direct use in the greenhouse benches.</p>	<p>21. This is the time to build cold-frames for use during the fall and winter. Brick or concrete is preferred for durability but a substantial wooden frame properly made will last some time. Where wood is used, cypress is the best by reason of its relatively long lasting quality.</p>	<p>22. After gathering the Peach crop, be sure to spray the trees with Bordeaux mixture in order to keep the foliage diseases in check. Trees with the yellows should be cut down and burned at once, so as to prevent the spread of this serious disease to hitherto unaffected stock.</p>	<p>23. This is an excellent time to prune the shade trees. Remove the limbs very close to the trunk, leaving no shoulders, and then paint the wounds carefully. Make the cuts clean and, by means of under-cuts, be particularly sure that no branch will rip away sound bark as it falls.</p>	<p>24. Don't let your flower garden run down, as so many people have a tendency to do at this season of the year. Keep tall flowers well staked and cut out all your dead stalks. Keep edges trimmed and stir the soil on the surface as a weed preventive and to conserve moisture.</p>	<p>25. It is advisable to have a small step-ladder or a box to stand on in order to get at the top of the poles when you are picking Linas or other types of pole Beans. The box is preferable to a bench as it has no legs to sink into the soil when you put your weight on it.</p>	<p>26. Newly set out plants that are not growing satisfactorily can be stimulated by application of nitrate of soda, sulphate of ammonia, or other materials of this kind. In using any of these quick-acting stimulants be extremely careful not to let the chemical get upon the leaves or stems.</p>
<p>27. Biennials such as Foxglove and Cup-and-saucer can be started from seed now. Sow quantities of perennials now, carrying them over the winter in the cold-frame. It is inadvisable to set out any of the young plants in the border, for the winter would probably kill them.</p>	<p>28. Gather the Onion crop now. When the tops have died down the Onions should be pulled and left in the sun for a day or two to dry; then they can be stored in a dry cool place until used. If the storage place is too warm premature top growth is very likely to start.</p>	<p>29. Before cold weather, look over the greenhouse, replacing any broken glass and doing other necessary repair work such as painting and puttying. Be certain that the boiler will be in proper working condition and that the circulating pipe supports are still firm and sound.</p>	<p>30. Buds will be forming on most of the greenhouse Chrysanthemums by this time and strong feedings will be necessary if you want highest quality flowers. Unless you are experienced in their culture, it will pay you to get a good book on hothouse Chrysanthemums.</p>	<p>31. It is just as necessary to prune vines as other plants. All unproductive wood should be removed. This will give room for the more vigorous shoots and promote the general welfare of the plants. A fall top dressing of manure is advisable also, for the best future results.</p>	<p>First Week: Sultry, dry, all but unbearable.</p> <p>Second Week: Heavy thunderstorms.</p> <p>Third week: Mostly cool, clear and delightful.</p> <p>Fourth Week: Hot and hazy again.</p>	

Old Doc Lemmon notes the sound philosophy of Blazer

"It's allus seemed to me thet when it comes to plain downright gall, Mankind comes purty near to makin' an all-time record. Most of us, whether we know it or not, set ourselves up to be wu'th a sight more'n all the rest o' Creation put together. I dunno why we should, 'cept thet we got to b'lievin' it a few thousand year ago an' hev been tellin' each other so ever since. I reckon we've joshed ourselves so long thet we're kind o' blind to the real facts o' the case an' don't reelize how plumb ridic'ulous we are, when all's said an' done. Whenever I sees old Blazer I can't help shakin' my head over the trouble us humans take just to make more worries to keep us awake nights.

"Blazer's a foxhound, white-an'-tan, floppy eared, long an' rangy as a racehoss. B'longs to Ed Whipple, by rights, which means thet when he gits extry hongry he stays at Ed's for a few days to git filled up ag'in. As a matter o' cold

fact, though, he b'longs purty near entire to hisself, an' thet bein' the case he hes a blame sight better time bein' a dumb beast than ye an' me do bein' superior humans.

"It's a simple sort o' life Blazer lives—I'd kind o' like it meself! Mostly he mooches 'round the country visitin' at the diff'rent farms, never buttin' in where he ain't wanted an' more'n payin' his way by killin' off woodchucks an' puttin' the fear o' God into the foxes so that they don't scurceley ever dast to come down out o' the hills to raid a chicken-yard. There ain't a dog in the county thet's better known than Blazer or hes more friends; 'most ev'rybuddy's got a good word an' a pan o' vittles for him, which he don't never forgit to thank ye for with a wave of his tail.

"I reckon Blazer never hurted a farm critter in his life—he's too much of a gentleman for thet. But man, how he does love to go huntin'

all by his lonesome! Thet's his real job, the thing he lives for more'n anythin' else, an' there ain't a month in the year when he ain't at it. He'll run a fox two-three days with the same sort o' stick-to-itness thet Joe Holsapple hes when he goes off on a toot.

"Ye'll allus know when Blazer's runnin' a trail—leastways, if ye're within three-four mile of him. He's got the deepest, mournfullest voice of any hound in these parts, an' when he opens her up good on a hot August night the echoes go loopin' off through the hills like lost souls. Many's the time I've laid awake listenin' to him away off yender, now loud as he crosses the head of a valley, now faint as he swings 'round t'other side of a knob. Kind o' weird, it seems, an' creepy-like, too; but mebbe thet's 'cause I'm just a human an' don't onderstand. Blazer don't feel thetaway, I reckon; to him, likely, huntin' is 'bout as close to Heaven as he ever wants to git."

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Campbell's Consommé Jellied

To the contents of a can of Campbell's Consommé add one and one-half level teaspoonfuls of granulated gelatine, heating

the soup until the gelatine is dissolved. Chill in a refrigerator for at least three hours... Serve in cooled bouillon cups.



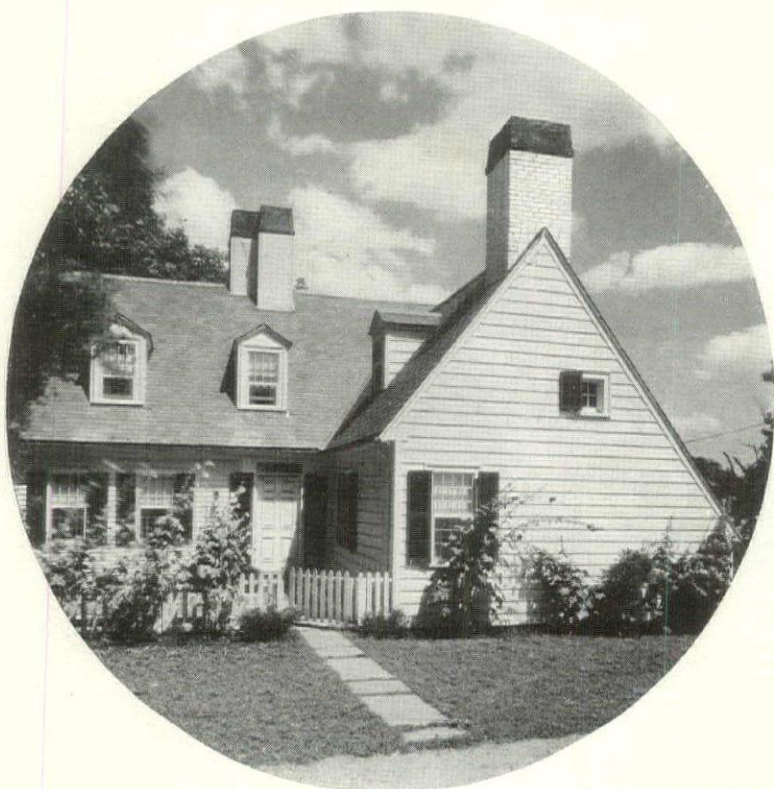
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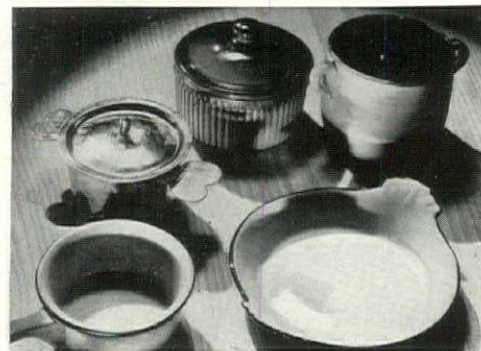
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THE two ramekins in foreground, and fluted one in upper row, of cream and brown oven china; Lewis & Conger. Bean pot: Bazar Français. Covered French ramekin of heavy metal; Mitteldorfer Straus

How to use the inevitable left-overs

(CONTINUED FROM PAGE 19)

$\frac{1}{2}$ gallon: 3 quarts rich stock, 4 ounces lean veal, 4 ounces raw ham or lean bacon, 1 bouquet garni, 12 peppercorns, 4 ounces butter, 4 ounces sifted flour, 1 carrot, 1 turnip, 1 onion, 2 cloves, $\frac{1}{2}$ pint tomato pulp, 1 gill claret, 1 glass sherry, some mushrooms. Peel carrot, turnip and onion. Cut up small and put in stew pan with the bouquet, peppercorns, cloves, veal and ham (both cut up in small pieces). Add 1 ounce butter and stir over fire until a rich brown. Pour off fat, moisten with stock, claret, sherry and tomato pulp. Boil slowly for one hour, skimming from time to time. Meanwhile prepare a brown roux by melting 3 ounces butter in saucepan. Stir in flour and cook slowly over moderate fire, stirring until a rich brown. Allow the roux to cool, pour in gradually the prepared stock, etc. Stir over fire until it boils; let simmer for one hour, skim well and pass through fine sieve. To prevent a thick crust forming on top, stir occasionally until cool.

Left-over Chicken: Take the white or dark meat, dust with flour, and sauté in clarified butter until heated through. Sauté same quantity of chicken livers in butter. Make following sauce: One glass of cream, tablespoon grated horseradish and enough white wine to flavor well and simmer. Strain through sieve into saucepan. Chop chicken livers fine and simmer in sauce. Arrange pieces of chicken on toast and pour over the sauce. Garnish with shredded truffle and grated white of egg.

Chicken Soufflé: Make a sauce of $\frac{1}{2}$ pound of Parmesan cheese, 1 large tablespoon butter, 1 large tablespoon flour, 1 cup of milk. Run through a fine grinder the cooked meat of chicken or turkey making one cup of meat pulp. Take sauce off fire and beat into it the chicken, salt, pepper and yolks of four eggs, and the well beaten whites last. Bake 25 minutes.

Jellied Fish: Season $\frac{1}{2}$ cups of cold fish with juice of lime and a little cayenne. Sauce consists of 1 teaspoon mustard, 1 teaspoon salt, 2 teaspoons flour, 1 teaspoon powdered sugar, a few grains of cayenne, 1 teaspoon butter, yolk of one egg, $\frac{1}{3}$ cup of vinegar, $\frac{1}{2}$ cup of thick cream, sweet or sour. Soak 1 package of gelatin in 2 tablespoons cold water for 10 minutes. Mix the dry ingredients, slowly adding butter, eggs and vinegar. Cook over boiling water, stirring

constantly until mixture thickens. Cool, add heavy cream beaten stiff, add gelatin and then fish. Slightly mix this, adding, if desired, chopped olives and pimento. Place in a mold on ice.

Halibut Soufflé: 1 cup flaked halibut, 1 egg white beaten stiff, 1 teaspoon Worcestershire sauce, 1 cup bread crumbs, 1 cup thick white sauce, 1 teaspoon lemon juice; salt and pepper, 2 tablespoons grated Parmesan cheese. Mix fish, sauce, lemon juice, Worcestershire, salt and pepper. Then fold in whites of eggs. Butter a glass baking dish and fill three-quarters full. Mix crumbs with melted butter and the cheese. Strew on top and bake in hot oven ten to fifteen minutes.

Meat Pies: Take any piece of left-over roast meat, chop fine and put into buttered basin, alternating with slices of raw potatoes. Cover with brown gravy sauce, stock, or hot water and a little butter. Salt and pepper to taste and sprinkle with flour, unless you are using the thickened brown gravy. Put on stove, cover, and cook until potatoes are tender. For the crust, put a level teaspoon baking powder in a pint of flour and rub small piece of butter or lard into this. Add a cup of sour milk, $\frac{1}{4}$ teaspoon soda and a pinch of salt and make into a soft dough. Spread over pie and bake.

Paolo Mayonnaise (Left-over egg yolks): Put into bowl yolks of two eggs, $\frac{1}{2}$ teaspoon salt, half this quantity of white pepper and a teaspoon each of mustard and vinegar. Mix ingredients vigorously with a small metal whisk. Stir in the oil gradually without stopping. Avoid allowing the mayonnaise to become too thick by adding a few drops of vinegar or cold water. With this mayonnaise, put in large green capers, chopped sweet pickle, chopped hardboiled eggs, a little lime juice, chopped parsley, and serve with any fish or meat.

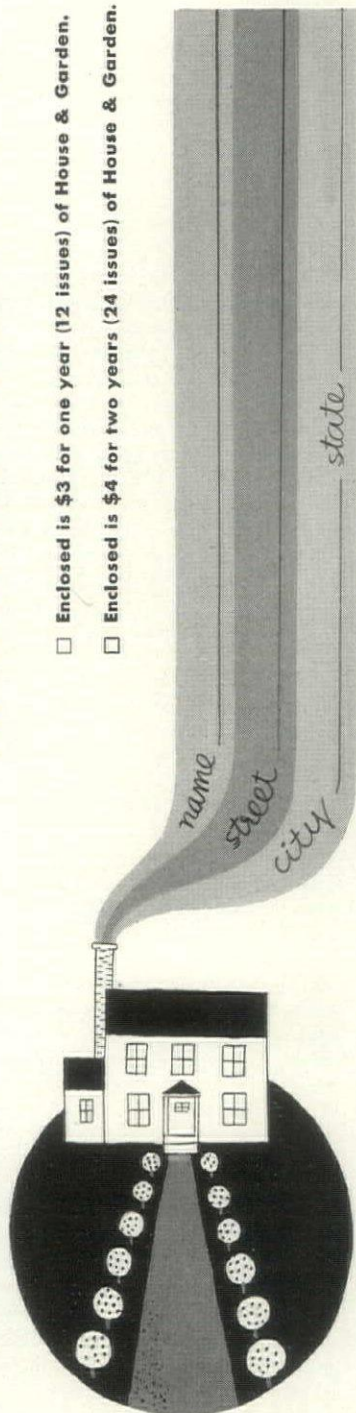
Angel Food Cream: Break angel food cake into small pieces with a silver fork. Beat lightly with $\frac{1}{2}$ pint of whipped cream. To this mixture add chopped candied fruits with $\frac{1}{2}$ cup of pecans or walnuts. Place in mold and let stand on ice for 15 minutes. Serve with marshmallow sauce.

Fruit Whip: Strain any stewed fruit through colander. Add the juice of half a lime and beat the pulp well. Then add the stiffly beaten white of one egg. Add chopped nuts and serve ice cold with whipped cream.

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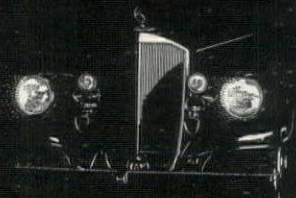
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Seagoing interiors for the nautical-minded

(CONTINUED FROM PAGE 43)

to plan a boat with the principal pieces of furniture built in. Of course this begins in sheer necessity. A home afloat is always dancing. Not infrequently it stands on its ear in sheer exuberance. You can figure what would happen if the heavier pieces of furniture were free to roam about at will under the combined persuasion of the tossing sea and the law of gravity. So beds are not merely bolted to the floor; they are built as berths—a part of the ship itself.

So with chests of drawers. Instead of being independent blocks of furniture, they are built naturally and unobtrusively into places where they don't obstruct passageway and yet are perfectly available for use. They may be tucked back under the deck or fitted snugly between two berths, or they may form part of the bed itself.

So with radios, writing desks and refrigerators. Why must a radio be a loose piece of equipment forever sitting unsatisfactorily on an occasional table or looming up all by itself like a monument to the Civil War dead? Must a desk inevitably project out into a room? Need a refrigerator be a detached item of the kitchen any more than a sink? The naval architect says "No" and not only stows them away conveniently but makes them a part of his whole interior design.

STORAGE

The second thing the builder of boats does is put all the spare space of his craft into lockers. The packing-houses in Chicago which utilize, as they are fond of saying, every atom of a hog except the squeal, are no more economical than the naval architect. It would be hard to find a single cubic foot of a modern cruiser that does not have its appointed use. There are full-length lockers for hanging clothes. There are lockers under everything; every berth, normally has either a locker or drawers underneath it. There are lockers in the partitions, snuggled under the deck-space, edged in at the end of cabins, ranged along overhead, tucked back under stairways. I have even seen a flock of little lockers nestling one under each stair-tread of a companionway.

One thing the naval architect accomplishes by his passion for putting lockers under everything is the reduction of floor space to be swept. Of what use is the empty area under a landlubber's bed except to collect rolls of dusty lint? Except for its function as a trap for the betrayal of slovenly servants, the area staked out by the four legs of a bed at home is just so much wasted space, and a back-breaking liability in house cleaning into the bargain. Not so afloat; the naval architect, by using that space for locker stowage also subtracts it from the area that must be swept.

It is not inconceivable that the house of the future will embody many of these principles, and that tomorrow's furniture will go the whole way in functional appropriateness as furniture aboard boats already has. Built-in furniture is nothing new. Bookshelves, china-cupboards, bathroom fixtures and the principal appurtenances of a

kitchen are customarily included in the plan of a house. Closets themselves are a comparatively modern substitute for the ancient clothes-press. Is it unreasonable, then, to suppose that beds, chests of drawers and the like will be integral parts of the houses our grandchildren live in?

There are, to be sure, definite reasons why many houses are not now constructed with built-in furniture. For one thing, intending builders of a house usually have their furniture, or at least the bulkier pieces of it. To duplicate these with built-in pieces would involve both additional expense and the discarding of property that is still useful. But there are many instances in which the new builder expects to buy new furniture for some or all of his rooms. In such cases there is opportunity for interior design of outstanding practicability and unique charm if architect and owner co-operate on the plan.

Perhaps a greater barrier to the practice of building-in furniture is the fact that most of us, being human, aren't quite ready to accept the idea of a room that we couldn't completely alter by changing furniture about. There are wives with whom this passion for change amounts to an obsession. To them the delights of trying how the room would look with the bed here and the dresser over there are like a drug; the craving comes over them periodically and is not to be resisted. But this lamentable addiction is becoming rarer as a sound knowledge of the principles of interior decoration gains ground among intelligent women. In most rooms there is one more or less natural place for each of the principal pieces of furniture, dictated by the form of the room and the arrangement of doors and windows. The householder with a bent for interior decoration will find little difficulty in making up his mind about the essentials of room arrangement before the foundations of a house are even put in.

PRACTICAL IDEAS

It is, however, undeniable that many of us will continue to prefer furniture that is moveable, if only because we must always think of the possibility of our moving to another house altogether. Why, then, should not the furniture of a room in the modern feeling be designed along lines as functionally satisfactory as those of the pieces a naval architect builds solidly into his hull? Why not, for example, a bed with drawers underneath (for blankets and the like), with reading light and book compartments in the headboard and lockers at the foot? And yet mobility might be retained by incorporating within the frame concealed castors of the pedal-elevator type found on hospital beds.

And as for lockers, cupboards, wall recesses, cabinets and the like, the slightest acquaintance with boats will serve to show how much both the land architect and the prospective builder or remodeler of a house can gain from adopting some of the many ingenious plans that have been common practice in the building of boats since the days of sail.

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Let Colchicums bring you autumn pleasure

(CONTINUED FROM PAGE 37)

the kinds. As I have said we are hindered by the Plant Quarantine from easily forming a collection, but quite a number are to be had in this country nevertheless.

Colchicum autumnale is perhaps the easiest to grow, though few are difficult, and it is the easiest to procure. Its flowers are about two inches in length and of starry form, a pale uniform lilac in the type, but there is a lovely pure white form that is generously floriferous of fluffy white blossoms that are, however, somewhat smaller than those of the type. There are several other forms of *autumnale* well worth growing. One with faint stripes on the pale ground would have pleased the critical eye of old John Rea, and another that was greatly admired by Parkinson who described it as a pale purple on its first coming forth but after a few days "becoming to be a very deep reddish-purple colour, as also the little foot-stalk on which it doth stand."

GOOD DOUBLES

Very beautiful when well grown is the double white form, *C. autumnale album plenum*. In good forms the flowers are snowy white with a faint flesh tint at the heart, the many petals long and narrow. The double form of the type is also good to look upon. This is *C. a. flore pleno*. These double forms last a long time in perfection and the white one always commands a distressingly high price. *C. autumnale* flowers late in September and in early October, sending up flower after flower with ardent generosity. A form called *major* is said to be larger flowered, "massive blooms of rosy purple," and is popular for indoor growing. There is also *C. a. minor* (*C. balansae*) which may be had in this

country, a flower of somewhat greater substance than the pale rosy-lilac type and with more rounded segments.

Colchicum autumnale is common in rich meadow-land in many parts of England, especially in limestone districts. It is said to be poisonous to cattle but Mr. Bowles reports that after some research he has been unable to hear of instances of actual cattle poisoning. Ann Pratt, however, gives numerous instances of death both to cattle and to humans from eating Colchicum. The corm is the basis of a medicine long used in the relief of gout. This is the sole British species.

THE SMALLEST SPECIES

C. alpinum is the smallest of the species and the first to bloom, often making its appearance early in August. It is not often seen in cultivation and I know of no firm offering it in this country. Mr. Bowles calls it the most delicately beautiful of autumnal bulbous plants. A pity that we may not have it. Visitors to the Alps, to Mt. Cenis, or various high regions of Italy, Switzerland or Sicily, may come upon its charming inch-high pinky-lilac bubbles thrusting through the grasses. The foliage of *C. alpinum* consists of but two narrow, inconspicuous leaves. It is said not to be easy to satisfy.

Colchicum speciosum and its varieties offer to the late September and October garden much opulent beauty. It bears very large and handsome flowers, which from a well developed bulb measure almost a foot in length. Mr. Farrer describes the color of *C. speciosum* as claret-rose and they are somewhat bell-shaped, swelling in delicate symmetry from their slender tubes to a graciously rounded form almost three inches across. The flowers have a faint rather medicinal odor.

This species is found in the Caucasus, Macedonia, and as far east as Persia. There are numerous forms of it. *C. s. album* is strikingly beautiful. I cannot do better than quote Mr. Bowles as to its charms: "The snow-white goblets of good form, equal to that of a Tulip, standing on soft emerald-green tubes cannot be equalled for beauty in the late autumn by any other plant so easy to grow well in the autumn. Its only rivals among white flowers are *Romneya coulteri* and *Crinum powellii album*, which, however, have generally left the field clear for the Colchicum before its flowering season commences." Unfortunately the corms of this treasure remain expensive.

Belonging to this same general group is *C. bornmulleri*, larger of flower and even more glorious than *C. speciosum*. It flowers before *autumnale* in September, continuing throughout the month in a manner to delight the soul. The flowers are a most delicate rose-lilac as they open, white at the base and rising on clear green tubes that never become suffused with the body color of the flower, though this slowly deepens with maturity. Before the great blossoms have faded the observant gardener will note the tips of next year's leaves and the spathes peeping from the soil about the base of the flowers.

A LARGE SORT

C. giganteum, called a "grand species from Zigana Dag (Gypsy Mountain) in Asia Minor," also bears immense lilac flowers. It has a white or pale yellow throat. This species and *C. bornmulleri* are deliciously and quite surprisingly fragrant. They have the smell of honey, or of Sweet Alyssum after rain.

Of the tessellated or chequered

group *C. agrippinum* is the only one I have so far grown. Its chequers are less distinct than in *C. sibthorpii*, which to my knowledge is not offered in this country. *C. variegatum* is also more distinctly chequered. Both these last named kinds are found in Greece and the Islands of the Archipelago. The native habitat of *C. agrippinum* is not known and it is probably a natural hybrid. It blooms early in the autumn, hoisting its vaguely chequered flowers on long slender tubes. The leaves are long and stand nearly erect. It is an easily grown kind but where the climate is severe it is grateful for a blanket of leaves or salt hay.

HANDSOME HYBRIDS

Mr. Van Tubergen of Haarlem has addressed himself successfully to the task of bringing forth numerous hybrid Colchicums, many of which are very handsome. Some of these hybrids we are lucky enough to be able to purchase in this country. They run the scale from pale rose to deep raspberry.

Of course this is to say very little about this fascinating genus. I have not touched at all upon the group that flower with the leaves in winter or very early spring, one of which, *C. hydrophyllum*, from high in the Taurus Mountains, we illustrate. But these are difficult and chancy things and almost impossible for us to procure. They are found in Eastern Europe, Syria, Asia Minor, North Africa, and a rare yellow-flowered kind in Afghanistan. We need not weep for them at present but satisfy ourselves with the wealth that is at hand. I want to say again that if you do not know Colchicums give yourself this pleasure at once. The bulbs you buy during the next two months—but the sooner the better—will flower in September and October.

On the making of gardens beside the sea

(CONTINUED FROM PAGE 49)

front of evergreens and as guardians of walls and fences they have few equals.

Delphiniums are another favorite perennial to grow near the salt spray. They are as stately as Hollyhocks and their beauty is dazzling. In tall mass planting they have a distinct place; at the backs of beds or borders they appear well and there is no better background for shorter growths. Foxgloves, Canterbury Bells, Iris, Oriental Poppies and Peonies are among those perennials that thrive near the salt spray.

Wonderful effects with Peonies can be secured by massed planting. It is one of those flowers that never run out, but increase in size and beauty from year to year. The old gardens of New England, snuggled close to the sea, were rich in Peonies.

In the early seaside gardens of America the place of the Iris was also acknowledged, and from year to year it has lived on, repeating its story to succeeding generations. The German varieties, known to our ancestral grandmothers as flower-de-luce, are the ones most seen in gardens, outlining paths and filling in broad spaces in borders.

In the building of any sort of a seaside garden, the position that Irises are to hold is one of the first things to be taken into consideration, for these plants should not be moved about much before they have had time to increase in size and strength. They are always distinctive plants, owing to their bold clumps of sword-like leaves and even when not in flower give character to their locality.

There is no perennial more easy to cultivate than Phlox. It is particularly good for massed planting, but needs to be handled cautiously because of the intensity of its coloring. Since it continues in bloom for many weeks and is exceedingly hardy, it is valuable in many seaside gardens. The white is always pleasing and in planting it is a good plan to mix it with the red or crimson shades.

So much work can be done in the early autumnal days in the perennial garden as to make it ideal for homes that open late in the season. It is a time to make changes, rebuild and replant. Many perennials, such as Lilies, Phloxes, Peonies, Delphiniums and Sweet Williams, should be planted in the autumn, and it is also a

time to divide and reset the older residents of the garden. But when the location of the seaside garden is very bleak and exposed, autumnal planting gives way, in a measure, to that of spring, since the roots of the newly set plants must have time to become well established in their new location before cold weather sets in.

Almost all Lilies do well in gardens near the sea, although the taller varieties should invariably be placed where they need not combat high winds. Against the frosts of winter their bulbs need protection, otherwise they require no more care than the average perennial. The majority like a light, well drained soil and to grow where there is some shade.

Early in May comes the Lily-of-the-valley in some snug spot visited by both sun and shade. It is sometimes to be seen outside the garden proper, owing to the rapidity with which it spreads. After the bloom is past the leaves form dwarf compact masses of verdure covering places which in many instances it would otherwise be difficult to treat.

In June opens the beautiful Madonna or Annunciation Lily, which sometimes stands six feet high and bears

on each stalk many pure white fragrant flowers. It is not unlike the Bermuda Lily in appearance. The Madonna Lily likes the sun. As with all Lilies that blossom early, the bulbs should be planted in the autumn, as they can then make considerable growth before the cold weather.

Then there are the gorgeous Lilies native of Japan, which look best when planted among shrubbery or in woody places where few colors disturb the surrounding greenness. This is also true of the Tiger Lily, invariably to be found in old-time gardens.

The so-called Daylily (really Hemerocallis), with its broad handsome leaves, was also much used in the early gardens of the country. This plant does best in places free from intense midday sun, yet does not like a dense shade.

Naturally, all Lilies are not appropriate for all gardens, but for every one, no matter what its character, there is some suitable variety. For the formal garden, whether large or small, they are charming.

Annuals should have a place in every garden, for among them are some of the loveliest of flowers, vividly

(Continued on page 57)

On the making of gardens beside the sea

(CONTINUED FROM PAGE 56b)

brilliant and of high decorative value. They are not to be discarded because they die completely at the end of one season, but are worth sowing and tending year by year. In a young garden, where the perennials have not long been established, annuals are of the greatest value in filling up gaps that must otherwise occur the first season. But as the perennials grow and increase, it often becomes necessary to assign the annuals to a place by themselves in order that the necessary cultivation of the soil may not destroy the roots of the perennials. The fact that one year surely follows another must help the imagination to picture the perennials growing larger and running together in masses as the years go by.

Since the natural characteristic of the annual is to come into being, flower, seed and then die, all in one season, and it will continue to bloom just as long as the plant, by continuous cutting, can be kept from forming seeds, it is surely the ideal picking flower of the garden.

Among the annuals are to be found many of the most brilliant and startling colors known to the world of flowers. Nasturtiums show their vivid, almost barbaric, colors to advantage when near the sea. As border plants they are valuable, are useful to work into rockeries and the trailers intermingle and contrast in a striking man-

ner with the flowers of the wild white Clematis.

The Petunia is another flower of varied coloring which does well in open, sunny situations near the sea. It resists the drought so stoutly and blooms so generously as to be a general favorite. It appears best when massed, if to be seen from a distance.

Blue is a valuable color in a sea-side garden, and there is no annual that better provides it than the Bachelor Button or Cornflower.

Poppies thrive best in a sandy soil and if the seed is sown as soon as the frost is out of the ground and repeated at intervals they will continue in bloom during the summer. It is one of the loveliest of the garden annuals. There is also the gorgeous perennial Oriental Poppy which, when raised from the seed, should be sown between June and August and later on transplanted to bloom the second year. Because of its flamboyant nature, it should be placed at strategic points in the garden, rather than to be mixed indiscriminately with other flowers.

Hardly any garden annual shows such fearlessness of the sea as the gay and cheery Portulacca. The sandier and sunnier the spot, the more abundantly it throws out its blossoms. A sandy beach is a fit home for Portulacca, so long as it is out of the reach of the tide, and to garden builders by the sea it is of great value, since it

will flourish where no other plant will grow. Fortunately for late comers to seaside homes, it should not be sown before the first of June, after the ground has become thoroughly warm.

Some of these annuals, which may have been used to accelerate the bloom of a garden while the perennials were becoming established, are often found to sow themselves so abundantly that there is no need to plant them after the first year. Very often it is even difficult to dislodge them. Portulacca ranks almost with a perennial from its habit of resowing itself generously.

Mignonette, because of its neutral color, is often the peacemaker in the garden. It is one of the simplest to grow of all the annuals but should be left in peace where the seeds have been sown, like the Poppy. Then, throughout the season it sends out its tribute of flowers, provided its great desire to form seed is prevented.

Many of the oldest and most famed Rose gardens of this country have been located in towns bordering the coast. While it does not object to the sea, it must be placed at a sufficient distance from the water to protect it against wild moods and saline spray. Under no circumstances is the Rose a lover of high winds. It is also exclusive and prefers a garden of its own where it may be protected by low shrubbery, Rhododendron or clip-

ped Spruces. Such a garden, preferably, should have an exposure from north to south rather than from east to west, and when very near the sea it is frequently necessary to shelter it even on the southern side.

Still a Rose garden must not be a place of too much shade. Sunshine must dwell there for at least part of the day. Large trees are not desirable near a Rose garden. Their shade is too abundant and their extending roots absorb too much nourishment from the soil. Sunshine and shade, an abundance of air and yet protection from high winds are among the requirements of a Rose garden.

Aside from being exclusive and demanding a garden of their own, it is even claimed that certain varieties do better in a bed which they alone control than when several other varieties are intermingled with them. However that may be, the hardy and hybrid perpetual Roses and those that are monthly or everblooming should invariably be kept apart, since the latter, not growing so large, are apt to be overshadowed by the more hardy bushes.

Roses are admirably adapted to the plan of a number of formally designed beds which yet hold together and form a complete design. Such a garden can be large or small and in places where the space is limited, the prettiest effects are secured by keeping to an exceedingly simple design.

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The invalid enters the garden

(CONTINUED FROM PAGE 34)

"Would you sell it?" The bargaining reached a climax. "Fifteen cents a pound," agreed the blacksmith. And all my neighbors were astounded to see it dragged across country. "What on earth are you going to do with it?" I exclaimed. It was soon set up on a pedestal. It was a gorgeous stone, with a radius of four feet, and thus it was that we had a table fit for the gods in our rock-garden. She set it near one of her discovered pools. "That's in place of my tray," she explained. Thus it was that we fell into the habit of having our luncheon there on clear days.

Yes, she used occasionally to talk about her illness, but there was no professional invalidism about it. "Tis easy to feign invalidism," she explained, "because one is constitutionally lazy." One day I found her laughing over the pages of a book. "A large part of illness is a matter of rhythms," she said. Was she talking musical therapeutics to me? I wondered. "Listen to this," she said.

"I am so sorry you are feeling less well. How is the phlebitis? No one ought to suffer from anything with such a pretty name. Did you ever stop to think that the names of diseases and the names of flowers are very similar? For instance, I might say, 'Do come and see my garden. It is at its best now, and the double pneumonias are really wonderful. I suppose the mild winter had something to do with that. I'm very proud of my trailing phlebitis, too, and the laryngitises and deep purple quinsies that I put in last year are a joy to behold.'

"Susan Ertz, the novelist, wrote that," said this guest of ours, who was the right sort of guest, since she might have preached from the text, "Tis more blessed to be entertaining than to be entertained."

"What a dead give away a garden is," I explained; "novelists find that flowers are often their best measure of character. I recall Ellen Glasgow's description of a woman in this way: 'The truth was that she knew little of flowers, and loved most the Orchids and Gardenias that came from florists and were grown only in hothouses.' To see a person in a garden speaks volumes."

ACTIONS AND REACTIONS

I began to sum up in mind those who grew flowers ungracefully, however successfully. They could learn much from my invalid in the garden. In fact, I believe it is a blessing to be an invalid for a while. It has upon you what Stevenson called a "cleansing power". It is like gentle rain. I wish no harm to my neighbors, but some of them might profit by a little dash of illness. It kind of saps the human frailties of health. But with some a mere dash wouldn't do. I have met with some who, if they understood the language of flowers, would insist on listening in as they do on a party line in the country. There are others who, among the roses and the phlox, call them by their botanical names and assume an Almighty Creator attitude. I am suspicious that such natures, alone in the garden, have their Gethsemane moments. In my locality, someone proposed that, each week, the

one who had the prettiest garden should give a tea party. "That's not quite fair," exclaimed the lady with a garden hat and a pair of shears, "I should always be giving it!" A shudder ran through the flowers. I am sure that the bees looked up at her from their nectar and gave a satirical reading to their "Buzz, buzz."

I know another person who takes gardening with a sad seriousness that might be truthfully called "haughty culture". She puts her spade into the earth with revolutionary vigor. I wish I could lift some of this weight from her by suggesting that God might help carry the load if she would but ask Him nicely. But she has a Soviet intensity to her which suggests that somewhere in her flowerbasket she has a Five Year Plan for peonies.

THE GARDEN AS SANCTUARY

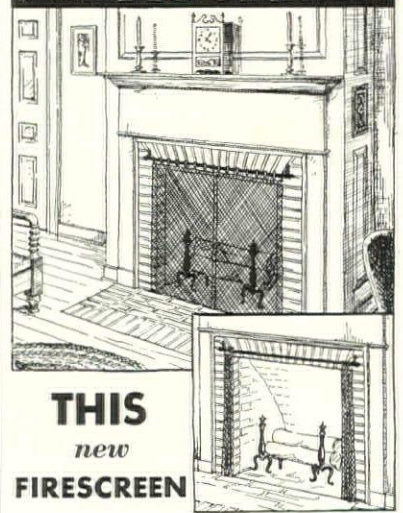
I remember talking with a diplomat who had been spending many years in Geneva since the War. "How my wife and I would relish forgetting the problems of world peace for a while," he declared. "I want a garden spot, surrounded by a brick wall, where we can shut ourselves in, and find a peace of our own. I am sick of the world at the moment. I would convalesce." Since we have given up the old mediaeval idea of sanctuary, the garden is our one hold on quietude and contemplation. The patient immovability of flowers has sharpened their intelligence. Read your Maeterlinck and see how sharp. Our guest was not helpless, but she was just sufficiently handicapped to move slowly. When one is building houses or growing gardens, one should always move slowly.

To move slowly is the secret joy of planning. Our guest taught us that. Where one pauses, one should study with what to make the spot. The vase, the clock, the electric switch, the book find their places in this manner. The bee flits, but when it pauses it sees its golden drop. The clock runs, but when it pauses it strikes the hour. The only difference between a convalescent and a well person is that one has to pause and the other longs to pause. If you want to know precisely where to put a garden seat, consult a convalescent.

Our guest dropped her book. "You are tired," I suggested. "No," she said. "I have reached the moment when a book should be dropped. There is so much to think about in a garden. There is the antiphonal hum of insects, there is the ripple of water, there is—" "Spraying to be done, if the Roses are to flourish," I suggested. "And medicine to take, if I'm to flourish," said our guest. "Two tablespoonfuls of insecticide to a quart of water," I said. "One teaspoonful of tonic to a glass of water," she replied. "Who's the invalid now?" I asked. "The invalid in the garden," she murmured. "The poet wrote, 'I shall touch a hundred flowers and not pick one.'"

That evening there came to me from the florist's a huge box of flowers, with a card on which was written, "Buy the damn things healthy." That was all. Our guest was humoring me as though I were an invalid. I returned to the garden to be cured.

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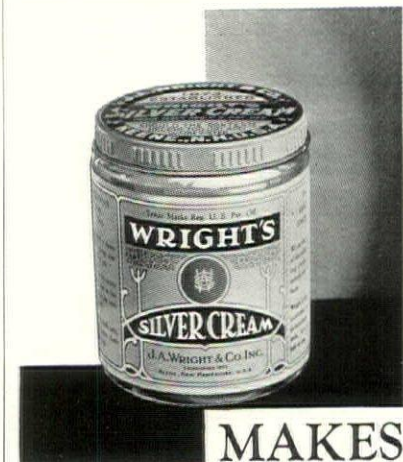
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Italian Provincial sofas, settees and settles

(CONTINUED FROM PAGE 32)

Europe. The sofa, love-seat or settle, with the introduction of the Hepplewhite, Sheraton, Adam and Directoire forms, came away from its rigid setting against the wall and was drawn up to the fireplace, placed before the long casement window or sometimes turned at an angle to the wall, thus liberating the living room of the latter 18th Century from the former rigidity in arrangement, and these rooms breathed with a new freedom.

The chaise-longue, as we know it in the French models, never seemed to have caught on in the fancy of the Italians, but towards the end of the reign of Louis XVI and with the advent of the Directoire, the Lit-de-repos and the chaise-longue of the Empire type, found great favor in the eyes of the Italian cabinet makers. Some of these, following the more classic models, were taken from the new school in England, inaugurated by Robert Adam. It certainly was a round-about process, covering nearly two thousand years, but accepted by the descendants of the originators with alacrity. Adam during his studies in Italy came across the treasures of Roman antiquity, displayed in the Vatican; fragments from Pompeii, the excavations in Rome and Hadrian's Villa near Tivoli served as inspirations for his fresh designs. These the Italians seized upon and in many cases they simplified and improved them.

Of all the periods in furniture that formed and re-formed in changing compositions of the same shapes and motifs, throughout the kaleidoscope of Italy's colorful history, the final return to the modified classicism, as interpreted in the Louis XVI and Directoire periods, suited the setting more sympathetically than any other. This was especially true of the country house.

Italian houses had grown with man's new cultural demands for comforts and pleasures, developing with civilization as it left the barbaric invasions and the dark ages behind, throughout the Renaissance down to

modern times. Underneath the changed façade with its accompanying details and ornaments, however, the plan and use of the Villa had unconsciously preserved the fundamentals of Roman civilization, as expressed in the time of Caesar or Diocletian. The re-adaptation of the furniture of the Caesars, as designed by Adam or Percier and Fontaine, found a setting made to order with only the slight change that a coat of paint or the removal of a few baroque moldings could achieve.

Brocades, and in the country filletichio covered the earlier sofas while satin, very much like our upholstery satin of today, only heavier and coarser (antique satin), and a silk moiré rep were used on the later models. Rush woven seats, needle-point, both gros-point and petit-point, more usually the former, were also employed.

Cane woven pieces which were so popular in France, and leather, much used in England, were not found in Italy at all, unless imported especially from Paris or London. Likewise the hand-blocked toile never gained ground in the Peninsula. Linen is woven by the peasant women on almost every estate in Italy, while silk made from the mulberry worms, cultivated especially for the purpose on the farm, mixed with linen thread, supplied all the materials necessary in most instances.

The designs were simple, the coloring bleached to the new soft shades, but the old designs of earlier brocades were copied by these women, who had neither the education nor the invention to change in their customs. Venetian or Roman stripes and French flowered patterns had to be brought to the looms of Como and other Italian silk-weaving towns first, before there were sufficient designs in circulation for the peasants to copy. In this way, with the exception of sophisticated furniture of the cities, the major part of the simple country pieces were covered in much the same manner that they had always been covered, the work-shops of the Villa itself the means towards that end.



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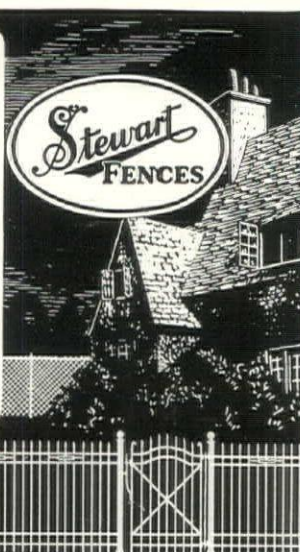
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Vine pruning with a purpose

(CONTINUED FROM PAGE 27)

a yard away, but if the plant is old, woody, and flowering feebly, the circle should be drawn five or six feet from the main trunk.

Wisteria vines that are to cover the walls of a house should be allowed to develop at least two main stems, and not more than four. Stems should never be permitted to intertwine, as they may strangle and kill each other. Then, from the second year on, once a month in June, July, and August, the young Wisterias should have hard top pruning with about a third or more of their growth removed. Each month young plants should have their side shoots cut back to two or three eyes or buds. Older plants are pruned in August only, when all growth of the present season should be cut back to within four feet of last year's wood. In this way flowering side spurs are constantly encouraged and the plant is kept properly dense.

For Clematis, pruning depends on the variety. The Japanese Virgin's Bower, the best known type, is almost perennial, so the best policy is to cut it back to the ground in spring. Even so, it will achieve ten to fifteen feet of growth in a season. *Clematis davuriana* thrives with similar treatment. Anemone Clematis (*Clematis montana undulata*), which blooms just after the Wisterias, should be pruned lightly in February or March. Scarlet Clematis (*Clematis texensis*), since it usually dies to the ground in winter, presents no difficulty at all.

SPECIAL CASES

Among large flowering types some, like the double white Duchess of Edinburgh, or the single white Henryi, start flowering in spring, and then have an early fall display as well. Obviously the first bloom is on last year's wood, and the second on growth made since spring. Such kinds should therefore be pruned in early spring no lower than the frost has killed the vines.

Then there are others like the purple Jackmanii, the red Mme. Edouard André, and the mauve Mme. Baron Veillard which first open their buds in July and give a more or less continuous display until frost checks the growth of the vine. Clematis of this type should be pruned each spring, be-

fore flowering, to about two feet from the ground.

Furthermore, at the very time of planting, specialists advise pruning the vine back to the lowest well developed eyes near the roots and then covering it with four inches of soil. This pruning is a health measure to prevent the entrance of disease or insect into tissues above ground that are always exposed when brittle wood is cracked at planting time.

Because of their beauty of foliage and sweetness of fruit Grapes have become such popular vines that a whole literature of pruning has been devoted to them. Of course, if a Grapevine is planted in some shady place for its beautiful leaf only, it may be pruned like any other foliage vine, simply to keep it in good health. When, however, as so often happens, particularly on the small property, it has a double mission to perform in bearing fruit, as well, it must be pruned in a special way that requires some study to master the principles involved.

SIMPLE AND GOOD

The Kniffin method is perhaps the simplest for the amateur. Like all the systems it is based on the fact that Grapevines bear fruit on the new laterals, or side shoots, that grow this year on canes produced from last year's wood. Old wood does not produce fruit. Therefore the principle of pruning is to cut out each year the wood which last year bore fruiting laterals. This provides space as well for the formation of new growing spurs. In the diagram on page 31, each of last summer's canes is also cut back to two to four buds apiece, so that new bearing wood will be induced to sprout.

February or March is the time for pruning Grapes, and although bleeding or weeping of the vines is not nearly so harmful as it appears, pruning after the sap has risen and the buds are swelling is inadvisable. This pruning should not be done so early that the vines are still frozen, for then they are brittle, and, like the Clematis, will crack and admit disease. Of course, badly neglected vines cannot be put into order by a drastic system of pruning in one season, for if more than a

third of the old wood is removed at a time, too profuse bleeding will undoubtedly weaken the plants. Neglected vines must therefore be restored to vigor gradually over a period of several springs. At first, cut away all very old, dead, and diseased wood, saving only strong new canes. Then cut back each of these one-third.

Finally, there is the established Climbing Rose which again must be pruned according to its variety habits. Young plants, of course, must first be allowed to develop a sturdy framework.

The rambler type, with its many clusters of small flowers, bears its best blooms on new canes which spring from the base of the plant. Therefore such climbers as Dorothy Perkins, Excelsa, and Marie Gouchault should have their old canes removed to the ground when flowering is over in early summer. Usually such pruning necessitates taking the plant down from its trellis. In addition to inducing heavy bloom, this method of pruning also promotes health by eliminating the possibility of allowing disease, particularly mildew, to be carried over from year to year on the old canes.

SUITING THE PURPOSE

Of course, the purpose of these climbers must also be considered. If the Rose is meant to adorn a large arbor or climb a tall pole, complete removal of all old canes would be unwise. Flowering in such cases should be stimulated merely by cutting back, early in the spring, the short side flowering sprays to within an inch or two of the main stem and then cutting out only a half or a third of the old canes when flowering is over in early summer.

For intelligent pruning of these many different climbing Roses, bearing groups of large single or double blossoms, a rule must almost be made for each individual plant. In fact, if at blooming time a note is made of the type of wood each used for producing flowers, an invaluable pruning guide will soon be at hand. Notice might also be made of those bearing brilliant fruit, such as Bloomfield Courage. These climbers should be allowed to retain many of their fading blossoms

for the sake of the later formation of the scarlet Rose hips.

Notes made on most of these larger flowering climbing Roses will, however, reveal certain classifications. Many like American Pillar, Mary Wallace, Gardenia, Bloomfield Courage, and Tausendschön will flower more freely if most of the old canes remain each year. These require in the interests of flowering only moderate pruning—the annual removal in early spring of the oldest canes at the top. This pruning back to the most vigorous side shoots will be sufficient to induce new branches to grow out halfway down the canes. If, however, some of this group tend to heavy rank growth, a heavier pruning, which sacrifices some flowers, will be necessary to keep the vine neat and in proportion to the space set aside for it.

FOR VIGOROUS KINDS

Then there are many familiar climbers which flower so abundantly on old canes that the very lightest kind of pruning in early spring is sufficient. Of course, again regardless of flowering, a too vigorous growth like that of Silver Moon must be checked by severe pruning. Emily Gray, Jacotte, Climbing American Beauty, Mme. Gregoire Staechlin, Scorchier, Paul's Scarlet Climber, and Primrose, as a rule require very little pruning, because of the character of their growth.

Hybrid Tea Climbers, the type producing blossoms singly on long stems, require almost no pruning. Heavy canes must develop if good blossoms are to be produced. Even faded flowers, indeed, should not always be removed, for the Rose hips of these hybrids are often very beautiful. Climbing Los Angeles and Climbing Lady Ashtown, in particular, make attractive winter display.

Pruning thus is revealed as a year-round garden activity. For some vines it should be done before, for some after flowering, and for all, the removal of dead or diseased wood is beneficial at any season. When the interested gardener learns the habits of his vines, it is then an easy matter to keep his clippers sharp and use them with a wise purpose that eventual results will amply justify.

The Century of Progress has its own Design for Living

(CONTINUED FROM PAGE 16)

consists of a main portion with alcoves serving as dining room and library. New materials, textures and colors are first points of interest here. Portions of the walls are covered with Merimet, a thin copper sheathing, polished and lacquered a deeper color. This is used on curved portions where its luster, catching the play of light and shade, is particularly effective. The other walls are painted in a sand-finish paint, some in an off-white shade, others a primrose yellow. The flush doors are covered with Meritas, a thick, highly lacquered paper which forms an interesting contrast in texture. Gray doors are used in the yellow and white walls,

with one yellow door against an off-white wall. This material is practical as finger marks can be readily washed off. The ceiling of Insulite is painted light gray and the floor finished deep brown.

The fireplace, the decorative center of the room, is made of a single sheet of aluminum in a semi-lustrous finish mounted with four aluminum strips, highly polished. The tufted rug shading from beige to deep copper was designed by Frances T. Miller. Furniture, with the exception of the dining group, is of American walnut combined with curly maple, some of the small tables having chromium plated

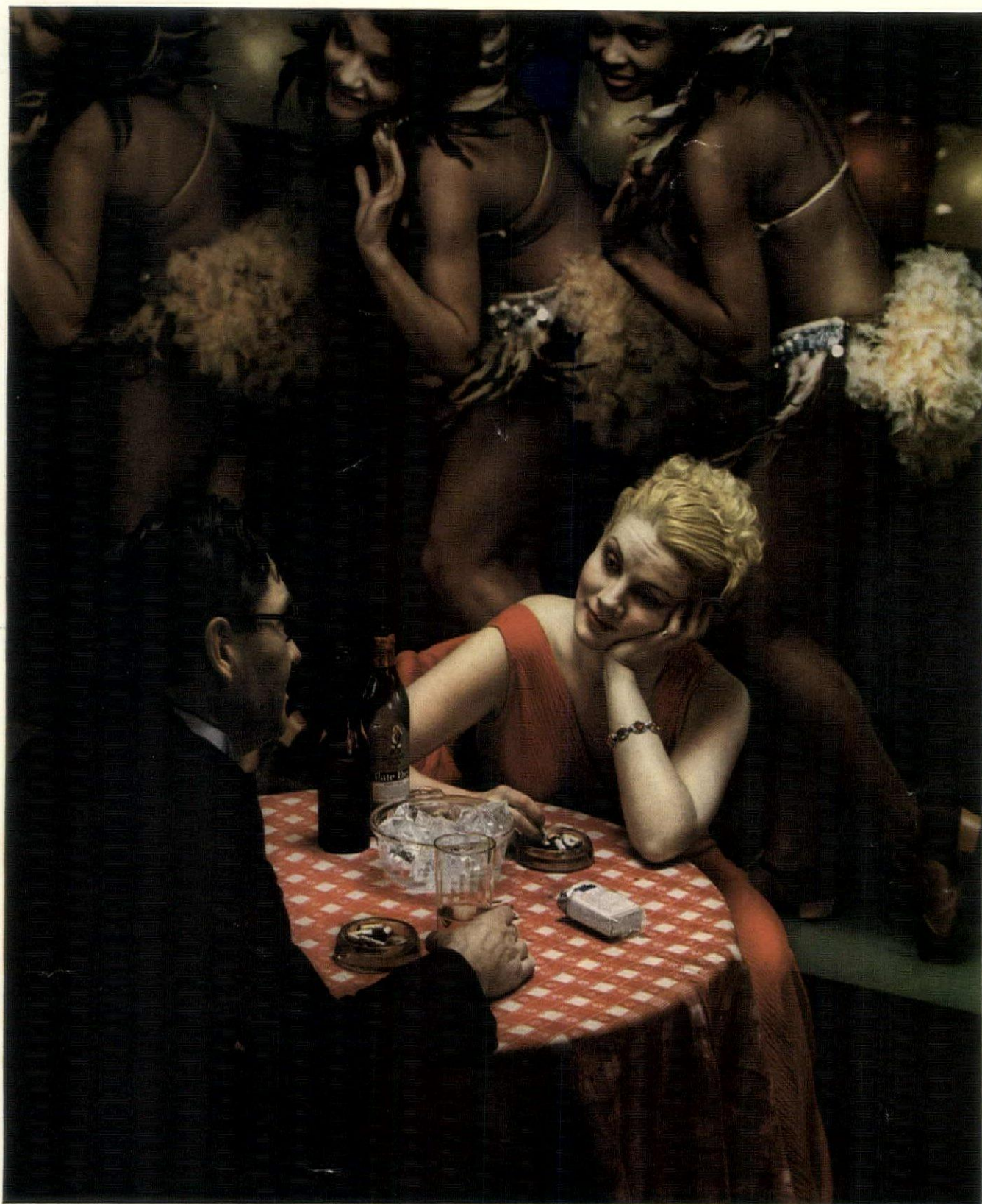
steel supports. The dining group is of birch in natural finish and deep brown African mahogany.

Furniture coverings and curtains are of equal interest. On the settee by the fireplace is a rough gray fabric; other chairs are in rough textured materials varying from light beige to deep brown. Chair seats in the dining group are in washable lacquered fabric, three in rust color, three in primrose yellow, arranged around the table so that the colors alternate. The hangings are of Forstmann dress woolen in soft gray over sheer yellow cotton glass curtains. A number of new electric clocks designed by Mr. Rohde are placed so as

to create unexpected decorative spots.

One bedroom has a color scheme of gray and salmon, with plaid wall paper, curtains of dress woolen in grayish salmon over gray voile, furniture of American ash dyed gray, with lines of dark brown, and a plaid rag-weave carpet in gray and salmon.

In another bedroom the predominant colors are blue, gray and white. Three walls are papered with a violet-blue and gray figured paper, the remaining wall being painted off-white. The rag-weave rug is in bold stripes of blue, gray and white. Hangings are of white dress woolen lined in gray. Furniture wood is a reddish brown.



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